

G. F. Handel  
Jephtha  
Part 1

OVERTURE.

No. 1.

1<sup>re</sup> volta *f*, 2<sup>de</sup> volta *p*.

*Grave.*

ASSOMP

8ves.

8ves.

8ves.

*Allegro.*

1<sup>st</sup>. 2<sup>nd</sup>.

*f*

8ves.

8ves.

8ves.

Handel — Jephtha Part I

4

This page contains the first eight measures of a musical score for Handel's Jephtha Part I. The music is written for a single melodic line on a treble clef staff and a basso continuo line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Measure 1 begins with a treble clef and a key signature of one flat. The first measure of the treble staff contains a quarter note G4, followed by eighth notes A4, Bb4, and A4. The bass staff contains a half note G3. Measure 2 continues the melody in the treble staff with eighth notes Bb4, A4, G4, and F4. The bass staff contains a half note F3. Measure 3 features a treble staff with eighth notes E4, D4, C4, and B3, and a bass staff with a half note E3. Measure 4 has a treble staff with eighth notes B3, A3, G3, and F3, and a bass staff with a half note D3. Measure 5 shows a treble staff with eighth notes E3, D3, C3, and B2, and a bass staff with a half note C2. Measure 6 has a treble staff with eighth notes A2, G2, F2, and E2, and a bass staff with a half note B1. Measure 7 features a treble staff with eighth notes D3, C3, B2, and A2, and a bass staff with a half note A1. Measure 8 concludes the page with a treble staff containing a half note G2 and a bass staff with a half note G1. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). There are also performance instructions like '8ves.' (octaves) and 'B' (basso continuo). The page is numbered '4' at the top center.

Handel — Jephtha Part I

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The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music features a complex, flowing melody in the treble with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the bass. A dynamic marking of *f* (forte) is present in the bass line. The system concludes with the word *Sves.* (Sves.).

The second system continues the musical piece. The treble part has a melodic line with some grace notes, while the bass part provides a steady accompaniment. The system ends with a repeat sign.

The third system shows the continuation of the musical texture. The treble part features a series of sixteenth-note runs, and the bass part has a more active line. The system ends with a repeat sign.

The fourth system begins with a triplet of eighth notes in the treble, marked with a *p* (piano) dynamic. The bass part has a steady eighth-note accompaniment. The system concludes with the word *Sves.* (Sves.).

The fifth system features a melodic line in the treble with a *cres.* (crescendo) marking. The bass part has a steady accompaniment. The system ends with the word *lentement.* (lentement).

The sixth system continues the musical piece. The treble part has a melodic line with some grace notes, and the bass part has a steady accompaniment. The system ends with the word *Sves.* (Sves.).

The seventh system shows the continuation of the musical texture. The treble part features a series of sixteenth-note runs, and the bass part has a more active line. The system ends with a repeat sign.

Handel — Jephtha Part I

5

1st. 2nd.

*Allegro.*

1<sup>ma</sup> volta *f*, 2<sup>a</sup> volta *pp*.

MINUET.

1st. 2nd.



## No. 2.

## RECIT.—IT MUST BE SO.

*Largo e staccato.* ZEBUL.

Voca. It must be so: Or these vile Ammonites

ACCOMP. *Largo e staccato.* *f*

(Our lordly tyrants now these eighteen years,) Will crush the race of Is - ra-el, Since heav'n vouchsafes not,

with im-mediate choice, To point us out a leader, as be-fore, Ourselves must choose: And who so fit a

man As Gilead's son, our brother, valiant Jephtha? True, we have slighted, scorn'd,

expell'd him hence, As of a stranger born. But well I know him: his gen'rous soul disdains a mean re-

- venge, When his dis - tress-ful coun-try calls his aid. And, per-haps, heav'n may

fa - vour our re - quest, If with re - pent - ant hearts we sue for mer - cy.

No. 3. AIR.—“POUR FORTH NO MORE UNHEEDED PRAY’RS.”

Voice.

ACCOMP.

*f* *Vivace.* *p*

Pour forth no more un-

- heed - ed pray'rs, Pour forth no more un - heed - ed

pray'rs To i-dols deaf and vain, - - - - -

- - - To i-dols deaf and vain, - - -

- - - - - To i - dols deaf and

vain Pour forth no

*p* *pp* *f*

**B**

Handel's "Jephtha."

more un-heed - ed pray'rs, Pour forth no more un -

- heed - ed pray'rs, un - heed - ed pray'rs To i - dols

deaf, To i - dols deaf and vain,

to i - dols deaf and vain; Pour forth no

more un-heeded pray'rs, Pour forth no more unheeded pray'rs To i - dols

deaf, To i-dols vain: To i - - dols deaf and vain.

*Adagio.* *tem. lmo.*  
To i - dols deaf and vain: *tem. lmo.*

*Adagio.*

*D*  
No more with vile un - hal - - low'd airs, The sa - cred

Handel — Jephtha Part I

12

rites pro - fane, No more, no more, no more, no

more The sa - - cred rites pro - fane, With vile un

hal - low'd airs, No more the sa - cred rites pro -

fane. No more with vile un - hal - low'd airs, The sa - -

- cred rites pro - fane, The sa - cred rites pro - fane

*Adagio.* *Da capo sino al Fine.*

## No. 4. CHORUS.—NO MORE TO AMMON'S GOD AND KING.

CHORUS. *Andante.*

**TREBLE.** No more to Am - mon's God and king,  
**A: TO.** No more to Am - mon's God and king,  
**TENOR.** No more to Am - mon's God and king,  
**BASS** No more to Am - mon's God and king,  
**ACCOMP.**

Fierce Mo - loch, shall our cymbals ring, No more to Ammon's God and  
 Fierce Moloch, shall our cymbals ring, No more to Ammon's God and  
 Fierce Moloch, shall our cymbals ring, No more to Ammon's God and  
 Fierce Mo - loch, shall our cymbals ring, No more to Ammon's God and

king, Fierce Mo - loch, fierce Moloch, fierce  
 king, Fierce Mo - loch, fierce Mo-loch, fierce  
 king, Fierce Mo - loch, fierce Mo-loch, fierce  
 king, Fierce Mo - loch, fierce Mo-loch, fierce

Handel's "Jephtha"—

• In the ancient copies this is marked 12



In dis - mal dance a - round the fur - - nace blue.

In dis - mal dance a - round the fur - - nace blue.

In dis - mal dance a - round the fur - - nace blue.

In dis - mal dance a - round the fur - - nace blue.

No more, No more, No more, No more, fierce Mo - loch, No more to Ammon's god and No more to Am-mon's god and king, fierce Mo-loch, shall our cymbals ring,

8vea.

more, fierce Mo - loch, shall our cym - bals ring, in dance a - round the fur-nace fierce Mo - loch, shall our cymbals ring, In dis - mal dance around the furnace king, fierce Moloch, shall our cym-bals ring, In dismal dance, In dis - mal dance around the fur - nace In dismal dance, In dis - mal dance a - round the furnace

blue. No more, No more to Ammon's god and king, fierce Moloch, shall our cym-bals  
blue. No more, No more to Ammon's god and king, fierce Moloch, shall our cym-bals  
blue. No more, No more to Ammon's god and king, fierce Moloch, shall our cym-bals  
blue. No more, No more, No more to Ammon's god and king, fierce Moloch, shall our cym-bals

ring, in dis-mal dance a-round - a-round the furnace blue.  
ring, in dis-mal dance a-round - a-round the furnace blue.  
ring, in dis-mal dance a-round - a-round the furnace blue.  
ring, in dis-mal dance a-round - a-round the furnace blue.

8ves. 8ves. 8ves.

CHEMOSH NO MORE.

*Andante.*

TREBLE.

ALTO.

TENOR,  
(Sve lower.)

BASS

ACCOMP.

*f*

*Andante.*

Che - mosh no more will we a-dore, with timbrell'd anthems to Je - ho - vah

With timbrell'd an - them's to Je - ho - vah due, with timbrell'd anthems to Je - ho - vah

due, with timbrell'd an - them's to Je - ho - vah due, - with timbrell'd anthems to Je - ho - vah

Che - - mosh no more will we a-dore, with timbrell'd anthems to Je - ho - vah

due, with timbrell'd an - them's to Je - ho - vah due.

due, with timbrell'd, tim - brell'd anthems, with an - them's to Je - ho - vah

due, with timbrell'd an - them's to Je - ho - vah due, - with an - them's to Je - ho - vah

Che - - mosh no more will we a-dore, with timbrell'd an - them's to Je - ho - vah

*Pedals See.*

**C**

Che - - mosh no more will we a-dore, with timbrell'd an - thems to Je - ho - vah due.

due, with timbrell'd an - - thems to Je - ho - vah due, with an - thems to Je - ho - vah due, with anthems to Je - ho - vah due.

8ves.

due, with an - thems to Je - ho - vah due, with anthems to Je - hovah due, - no more will

Che - mosh no more will we adore, with timbrell'd anthems to Je - ho - vah due, no more will we

due, with timbrell'd an - thems to Je - ho - vah due, with anthems to Je - hovah due.

due.

we - adore Che - mosh, with an - thems to Je - hovah due, with timbrell'd an - thems

- dore, no more will we a-dore Che - - mosh, no more will we adore, with an - thems

with timbrell'd an - thems to Je - hovah due. Che - - mosh no

Che mosh no more will we adore, with timbrell'd anthems,

8ves.

D

to Je - ho - vah due, with timbrell'd an - thems, with an - thems to Je - ho - vah

to Je - ho - vah due, with timbrell'd an - thems, with an - thems to Je - ho - vah

more will we adore, with timbrell'd anthems, no more with timbrell'd an-thems to Je - ho - - vah

Che - - mosh,

due, with timbrell'd an - thems to Je-ho-vah, to Je-ho - vah

due, due, with timbrell'd an - thems to Jehovah due, with timbrell'd an - thems to Je-hovah, to Je-ho-vah

due, due, with timbrell'd an - thems to Jehovah due, with timbrell'd

Che - - mosh no more will we a-dore,

Ped.

due, Che - - mosh no more will we a-dore, - with timbrell'd anthems to Je - ho - vah due.

due, - with timbrell'd anthems to Je - ho - vah due, - with an - - thems to Je - ho - vah due.

an - - thems to Je - ho - vah due, with an - thems, with timbrell'd anthems to Je - ho - - vah due.

with timbrell'd an - - thems to Je - ho - vah due, with timbrell'd an - - thems to Je - ho - vah due.

Sres.

Ped.

## No. 5.

## BUT JEPHTHA COMES.

**RECIT. ZEBUL.**

**Voic.** But Jephtha comes! kind heav'n assist our plea. O Jephtha! with an eye of

**RECIT.**

**ACCOMP.** *p*

pi-ty look On thy repent-ant brethren in dis-tress. Forget-ful of thy wrongs, redress thy

**JEPHTHA.**

sire, Thy friends, thy country, in extreme dis-pair. I will, so please it heav'n,

*fp*

and these the terms: If I command in war, the like command (Should heav'n vouchsafe us

**ZEBUL.**

a vic-to-rious peace) shall still be mine. Agreed. Be witness heav'n!

*8vea.*

## No. 6.

## VIRTUE MY SOUL SHALL STILL EMBRACE.

**AIR. JEPHTHA.**

**VOICE.**

**ACCOMP.**

*mf*

Virtue my soul shall still embrace, Goodness shall make me great,

goodness shall make me great. Vir - tue, Vir - tue,

Virtue my soul shall still embrace, Goodness shall make me

great, and Good-ness, Goodness shall make me great.

*mf* *staccato*

**A**

Vir-tue my soul shall still em-brace, Goodness shall make me great. Vir-tue my soul shall still embrace,  
Goodness shall make me great, and Good-ness, Good-ness shall make me great, Goodness shall make me  
great, shall make me great, - - - - -  
and Goodness shall make me great.  
*Fina.*



**B**

Who builds up-on this steady base, Dreads no event of fate. Who builds up - on this

*p*

*un poco forte.*

steady base, Dreads no e-vent of fate, Dreads no event of fate.

*8ves.*

Who builds up - on this steady base, Dreads no e-vent of fate,

Dreads no e - vent - of fate. Vir - tue my soul shall still embrace, Goodness shall make me

great, Goodness shall make me great. *mf* *D.C.*

*mf* *D.C. Dal seg.*

## No. 7

## 'T'WILL BE A PAINFUL SEPARATION.

RECIT. STORGE.

VOICE. 'Twill be a painful se - pa - ra - tion, Jephtha, To see thee harness'd

RECIT.

ACCOMP. *p*

8ves.

for the bloody field. But ah! how tri - vial are a wife's concerns, When

a whole na - tion bleeds, and groveling lies, Pant - ing for li - ber - ty and life.

## No. 8.

## IN GENTLE MURMURS WILL I MOURN.

Air. *Larghetto.*

VOICE.

*Larghetto.*

ACCOMP. *mp*

SOLO flute.

*p*

In gen-tle murmurs will - I mourn, As mourns the mate - for -

- sa - ken dove, In gen-tle mur - murs

Flute.

will I mourn, - as mourns the mate-for - sa - ken - dove;

mourns - - - As mourns the mate - for - sa - ken dove;

Handel's "Jephtha."

As mourns the mate - - - for - sa - ken dove;

*un poco f*

**B**  
And sigh-ing wish thy dear re - - turn to li - ber - ty and last - ing love; - -

And sighing, eighing, And sighing wish thy dear re - turn to life

and li - ber - ty. And sigh-ing wish thy dear re - turn - -

To li - ber - ty and love, and last - ing love, - - - - - wish -

*mp*

- - ing thy re - return To li - berty and lasting love. In gen - tle mur - mura -

*pp*

will I - mourn, as mourns the mate - for - sa - ken dove; And sighing wish thy

*pp*

dear re - turn to li - ber - ty and lasting love.

*pp*

dear re - return to li - ber - ty and lasting love.

*pp*

## No. 9.

## HAPPY THIS EMBASSY

**Recit. HAMOR.**

**Voice.**

Happy this em-bassy, my charming I-phib, Which once more gives thee to my longing

**Accomp.**

*p*

eyes. As Cynthia breaking from th'involving clouds On the benighted tra-vel-ler; the sight of thee, my

love, drives darkness and des-pair. A - gain I live; in thy sweet smiles I livè; As in thy

father's e - ver watchful care Our wretched na - tion feels new life, new

joy. O haste, and make my hap - pi - ness com - plete.

No. 10.

DULL DELAY, IN PIERCING ANGUISH.

**Voic.** *Air. Andante.*

**Accomp.** *Andante.*

*p*

Dull de - lay, in piercing an - guish, Bids thy faith - ful lov - er

languish, Bids thy faithful lov - er languish, While he pants for bliss in vain - - While he

pants, while he pants for bliss in vain. Dull de - lay. Dull de -

- - lay, Dull de - lay, in piercing anguish, Bids thy faith - ful lov - er languish, Bids thy faithful lov - er

languish, While he pants for bliss in vain, While he pants - - - for bliss in

*Adagio.*  
vain, While he pants, While he pants - - for bliss in

*A*  
*Temp. lmo.*  
vain. Oh! with gen-tle smiles re-

*un poco forte.* *p*

- lieve me; Let no more false hopes de-ceive me; Nor vain fears, - - Nor vain fears in - flict a

pain; Let no more false hopes de-ceive me, Let no more false hopes de-



- ceive me. Nor vain fears in-flict a pain, Nor vain fears inflict a pain, Nor vain

fears in - flict a pain

## No. 11.

## ILL SUITS THE VOICE OF LOVE.

Recit. IPHIS.

Voice

Ill suits the voice of love when glory calls, And bids thee follow

Jephtha to the field. Act there the he-ro, and let ri-val deeds Pro -

- claim thee wor-thy to be call'd his son; And Ha-mor shall not want his due re-ward.

## No. 12

## TAKE THE HEART YOU FONDLY GAVE.

**VOICE.** *AIR. Larghetto.*

**ACCOMP.** *AIR. Larghetto.*

*f*

Take - - the heart you fondly gave:

*p*

Lodg'd in your breast with mine, Lodg'd in your breast with mine; Take the heart you

fondly gave, Lodg'd in your breast with mine, - Lodg'd in your breast with mine;

Take the heart you fond - ly gave, Lodg'd in your breast with

*p*

mine, Take the heart you fondly gave, Take the heart you

fondly gave, Lodg'd in your breast with mine, Lodg'd in your breast with mine.

Thus with double ardour brave,

Sure conquest shall be thine, Sure conquest shall be thine. Thus with double ardour brave,

Sure conquest shall be thine, Sure conquest shall be thine.

Take the heart you fondly gave; Lodg'd in your breast with mine; Take the heart you

fond-ly gave - Lodg'd in your breast with mine; Take the heart you fond-ly gave, - -

Take the heart you fondly gave, Lodg'd in your breast with

mine; Lodg'd in your breast with mine;

No. 13.

I GO, MY SOUL, INSPIR'D

**RECIT.—HAMOR.**

**Voces**

**RECIT.**

I go : My soul, inspir'd by thy command, Thirsts for the battle. I'm al-ready crown'd

**ACCOMP.**

*p* *mf* *p*

With the vic-torious wreath ; and thou, fair prize More worth than fame or conquest, thou art mine.

*mf*

No. 14.

THESE LABOURS PAST.

**DUET. Andante**

**IPHIS.**

**HAMOR.**

**DUET. Andante.**

**ACCOMP.**

*f*

$\text{♩} = 80.$

**A**

These la-bours past,                      how hap-py we!                      How glorious, glo - - ri-ous

will    they prove!

   These la-bours past,                      how hap - py we!

These la-bours past

How glo-rious, glo - rious will they prove.' These la-bours past,

how hap-py, hap-py we! how happy! How glorious, How

how hap-py, hap-py we! How glorious, how hap - py, how

glo - rious will they

glo - rious will they

prove!

prove!

**B**

These labours past, These la-bours past, - how hap - py we! These la-bours  
These la-bours past, - These la-bours past, These la-bours past -  
past, - how hap - py, how hap - py, we!  
how hap - py, we! how hap - py we!  
How glorious, how glo  
How glorious, how glo  
8ves 8ves



- rious will they prove! How hap - py, how happy

- rious will they prove! How glo - rious, how happy

we! How glorious, how hap-py, hap-py we! How glorious will they

we! How hap-py, how hap-py, happy we! How glorious will they

prove! How glo-rious, how glo-rious, How glo -

prove! How glo-rious, how glo-rious, How glo -

*Adagio.*

- rious will they prove!

- rious will they prove!

*Temp. 1mo*

Fine.

Fine.

*Andante. C*

When gath' - ring fruit from con - quest's tree We deck the feast of love! We deck -

*Andante.*

*Andante. ♩ = 120.*

*p*

- the feast of love, the feast - of love; - - We deck - the feast of love, We deck -

When gath' - ring fruit from conquest's tree We deck - the feast of love, We deck -

- the feast of love! We deck, When gath' - ring fruit from con - quest's tree - we

- the feast of love! We deck, When gath' - ring fruit - from con - quest's

deck. we deck - the feast of love! We deck the  
tree, We deck, we deck - the feast of love! We deck the

*Adagio.*  
feast of love, We deck the feast of  
*Adagio.*  
feast of love, We deck the feast of

*Adagio.* ♩ = 72.

*Andante.*  
love. *Andante.*  
love. *Andante.*

*mf*  
*Temp. 1mo.*

*Dal Segno.*

## No. 15.

## WHAT MEAN THESE DOUBTFUL FANCIES?

**RECIT. JEPHTHA.**

VOICE. What mean these doubtful fan - cies of the brain Vi - sions of joy - rise

**RECIT.**

ACCOMP. *p*

in my raptur'd soul, There play a - while, and set the darksome night, Strange

ar-dour fires my breast; my arms seem strung with ten - fold vi-gour, and my created

helm To reach the skies. Be hum-ble still, my soul. It is the spi - rit of

God; in whose great name I of - fer up my vow

## No 16. IF, LORD, SUSTAIN'D BY THY ALMIGHTY POW'R.

RECIT. JEPHTHA.

VOICE. *It, Lord, sus - tain'd by thy al - mighty pow'r, Am-mon I*

ACCOMP. *p*

*drive, and his in - sult-ing bands, From these our long un - cul - ti - va - ted lands,*

*And safe re - turn a glorious conqueror; What, or who - e - ver, shall first salute mine*

*eyes, shall be for e - ver thine, or fall a sa - cri - fice.*

## No 17. 'TIS SAID.

RECIT. JEPHTHA. *Enter Israelites.*

VOICE. *'Tis said. Attend, ye chiefs, and with u - ni - ted voices, In-voke the ho - ly name of Is - ra - el's God.*

ACCOMP. *p*

## No. 15. O GOD, BEHOLD OUR SORE DISTRESS.

CHORUS. *Grave.*

TABLE. *Grave.* O God, be - hold our sore dis - tress; Om -

ALTO. *Grave.* O God, be - hold our sore dis - tress; Om -

TENOR (8ve. lower). *Grave.* O God, be - hold our sore dis - tress; Om -

BASS. *Grave.* O God, be - hold, our sore dis - tress; Om -

CHORUS. *Grave.*

ACCOMP. Met. 6-66.

*a tempo ordinario.*

- ni - po - tent, to plague or bless! *mf* be - hold our sore . . dis - tress;

- ni - po - tent, to plague or bless! O God, be - hold our sore distress, O God, be -

- ni - po - tent, to plague or bless! *mf* be -

- ni - po - tent, to plague or bless! *a tempo ordinario.* O God, be -

8ves.

O God, be - hold our sore . . dis - tress;

- hold our sore dis-tress, our sore dis-tress, be - hold our sore . . our sore dis -

- hold our sore . . dis - tress, O

- hold our sore dis - tress, our sore . . dis - tress;

be - hold our sore dis - tress ;  
- tress ; be - hold our sore . dis -  
God, be - hold our sore dis - tress ;  
be - hold our sore dis - tress ; O

8ves.

B  
- tress ; O God, be - hold, O God, be - hold our  
- tress O God, be - hold, be - hold our sore  
be - hold our sore, our sore dis - tress ;  
God, behold our sore distress ; O God, be - hold our sore dis - tress ;

B  
8ves. Ped.

sore dis - tress ; be - hold, be - hold, O God, be - hold our sore dis -  
dis - tress ; O God, be - hold our sore dis -  
be - hold our sore dis - tress, our sore dis - tress ;  
be - hold our sore dis - tress ; O God, be - hold our sore dis -

Ped. 8ves. 8ves.

- tress;  
- tress; Om - ni - po - tent to plague or  
Om - ni - po - tent, to plague or bless!  
- tress; Om - ni - po - tent, to plague or bless! to plague or

8ves.

Om - ni - po - tent, to plague or bless! Om - ni po - tent, to  
bless! Om - ni - po - tent, Om - ni - po - tent, to plague or  
bless! plague or bless! Om - ni - po - tent, to plague or

8ves.

plague or bless!  
bless! to plague or bless, to  
Om - ni - po - tent, to plague or  
bless! Om - ni - po - tent, to plague, to plague or



**D**

Om - ni - po - tent, to plague or bless! to plague . . . or  
 plague or bless!  
 bless! Om - ni - po - tent, to plague . . . or bless, to plague or  
 bless! Om - ni - po - tent, to plague or bless, to plague or

**D**

Ped. 3ves.

bless, to plague, to plague or  
 Om - ni - po - tent, to plague or bless! Om - ni - po - tent, to plague  
 bless, Om - ni - po - tent, Om - ni - po - tent, to plague or bless, Om - ni - po - tent, to plague, to  
 bless! Om - ni - po - tent, to plague, to

3ves.

**E**

plague or bless! But turn thy wrath, and bless . . . once more,  
 or bless! But turn thy wrath, and bless once more,  
 plague or bless! But turn thy wrath, and bless once more, Thy  
 plague or bless! But turn thy wrath, and bless once more Thy

**E**

*f*

Thy ser - vants, who thy  
turn thy wrath, and bless once  
ser - vants, who thy name a - dore, turn thy wrath and bless  
ser - vants, who thy name a - dore, turn thy

8ves.

name a - dore, turn thy wrath, and bless . . once more,  
more, and bless once more, turn thy wrath and bless once more,  
once more, turn thy wrath . and bless once more, and bless once  
wrath and bless once more thy ser - vants, who thy name a -

8ves.

and bless once more, turn thy wrath, and bless once more, and  
thy ser - vants, who thy name a -  
more, and bless once more, turn thy wrath, and bless once more, and bless once  
- dore, But turn thy wrath, turn thy wrath, and bless once

bless once more, turn thy wrath, and bless once more Thy ser-vants, who thy name a -  
 dore, who thy name a - dore, and bless once more Thy ser - vants, who thy name a -  
 more Thy ser - vants, who thy name a -  
 more, once more, turn thy wrath, and bless once more Thy servants, who thy name a -

8ves.

- dore. But turn thy wrath, and bless once more,  
 - dore. But turn thy wrath, and bless once more Thy ser - vants, who thy  
 - dore. But turn thy wrath, and bless once more, turn thy wrath, and bless once  
 - dore. But turn thy wrath, and bless once more, turn thy wrath, and bless

Thy servants, who thy name, thy name a -  
 name a - dore, thy ser - vants, who thy name a -  
 more, turn thy wrath and bless once more,  
 Thy servants, thy ser - vants, who thy name a -

Pedals 8ves.

Handel's "Jephtha."

- dore, turn thy wrath, and bless once more Thy ser - vants, who thy  
- dore, . . . turn thy wrath, turn thy wrath, and bless once  
Thy ser - vants, who thy name a - dore, turn thy wrath, and bless  
- dore, . . . turn thy wrath, and bless once more

8va. 8va.

name a - dore, thy ser - vants, who thy  
more, and bless once more Thy ser - vants, who thy  
once more Thy ser - vants, who thy  
Thy ser - vants, who thy name a -

Pedals 8va.

name, who thy name a - dore.  
name, who thy name a - dore.  
name, who thy name a - dore.  
- dore, thy name a - dore

51

No. 19.

SOME DIRE EVENT.

RECIT. STORGE.

VOICE. Some dire e - vent nangs o'er our heads, some woe - ful

ACCOMP. *Recit.*  
*p*  
8ves.

song we have to sing, In mi - se - ry ex - treme; O ne - ver

ne - ver, Was my fore-bo-ding mind distress'd be - fore With such in - ces-sant pangs.

No. 20.

SCENES OF HORROR, SCENES OF WOE.

AIR. *Con spirito.*

VOICE.

ACCOMP. *AIR. Con spirito.*  
*f*  
♩ = 144.

*p* *cres.*

A

Scenes of hor - ror,                      Scenes of hor - ror,

*Voice alone.*                      *mf*                      *p*

scenes of woe,                      Scenes of hor - ror,                      scenes of woe,

Ri - sing from the shades be-low,                      Ri - sing from the

shades be - low,                      Add new ter - ror to the night,

Add new ter - ror to the night. Scenes of hor - ror, Scenes of hor - ror,

scenes of woe, of woe, Add new ter - ror to the night, Add new ter - ror,

to the night,

Scenes of hor - ror, scenes of woe, scenes of woe, Ri - sing from the

shades . . . be - low Add new ter - ror

to the night. Scenes of hor - ror, scenes of woe Ri - sing from the

This system features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "to the night. Scenes of hor - ror, scenes of woe Ri - sing from the".

shades se-low, Add new ter - ror to the night, Add new ter - ror

This system continues the vocal and piano parts. The lyrics are: "shades se-low, Add new ter - ror to the night, Add new ter - ror".

Add new ter - ror, Add new ter - ror to the night, Add new ter - ror to the night.

This system continues the vocal and piano parts. The lyrics are: "Add new ter - ror, Add new ter - ror to the night, Add new ter - ror to the night."

*a tempo.*

*f* *p* *cres.*

This system continues the piano accompaniment. It includes the tempo marking "*a tempo.*" and dynamic markings "*f*", "*p*", and "*cres.*".

*ff* *Fine*

This system concludes the piano accompaniment with a fortissimo (*ff*) dynamic and a "Fine" marking.



**C** Met. ♩ = 144.

While in ne-ver - ceasing pain, That at - tends the ser - vile

chain Joyless flow Joyless flow

Joyless flow the hours of light, While in ne-ver - ceasing pain, That at-tends the ser-vile

*Adagio.* Met. ♩ = 144. *Tempo primo.*

chain, Joyless flow the hours . of light. Scenes of horror,

*Adagio.* *Tempo primo.* *f*

Scenes of horror, scenes of woe, Scenes of hor - ror, scenes of woe. *Dal segno.*

*Dal segno.*

## Handel's "Jephtha."

\* There is no time marked in the score, but this movement is generally performed so as to assign about the same duration to a quaver, as that which was assigned to the crotchet in the preceding *Con spirito* movement.

## No. 21.

## SAY, MY DEAR MOTHER.

RECIT. IPHIS.

VOICE. Say my dear mother, whence these pier-cing cries, That force me, like a frightened

ACCOMP. RECIT.

STORGE.

bird to fly My place of rest? For thee I fear, my child; Such ghastly

IPHIS.

dreams last night surpris'd my soul. Heed not these black il - lu - sions of the night, The

mocking of un-qui-et slumbers, heed them not. My father touch'd with a di-vin-er fire, Al-

- rea - dy seems to triumph in suc - cess, Nor doubt I but Jehovah hears our pray'rs.

## No 22.

## THE SMILING DAWN OF HAPPY DAYS.

*Air. A tempo di Bourrée.*

VOICE.

ACCOMP.

*f* *p*

Met.  $\text{♩} = 144$ .

*A*

The smi - ling dawn of

*cres.* *f* *f*

hap - py days Pre - sents a prospect clear, Pre-sents . . . . .

*B 1st time.*

a pros - pect clear, Pre-sents a pros-pect clear; The

*1st time.*

*2nd. time.*

And pleas - - ing hope's all - bright . 'ning rays, And pleasing hope's sh -

*p*

Handel's "Jephtha.

brightning rays, Dis-pel each gloomy fear, Dis-pel each gloomy  
fear. And pleasing hope's all-brightning rays, Dis-pel  
each gloo-my fear;  
and  
While ev'-ry charm that peace dis-  
Fine.  
plays, Makes spring-time all the year, Makes spring-time all the year, Makes spring-time all the

year, all the year, all the year, While ev - ry charm that peace . dis -

plays, . Makes spring-time all the year, makes spring - time all . the year.

*Da capo.*

*Da capo.*

## No. 23.

## SUCH, JEPHTHA.

RECIT. ZEBUI.

VOICE. Such, Jephtha, was the haughty king's re - ply : No terms, but ru - in,

RECIT.

ACCOMP. *p*

*8ves.*

JEPHTHA. RECIT.

sla - ve - ry and death. Sound, then, the last a - larm! and to the

field, Ye so:us of Is-ra-el! with in-tre-pid hearts; De-pendent on the might of Israel's God

No. 24.

## WHEN HIS LOUD VOICE IN THUNDER SPOKE.

CHORUS. *Allegro.*

TREBLE.

ALTO.

TENOR,  
(Soc lower.)

BASS.

ACCOMP.

Met. 100-

**CHORUS**

The musical score for the chorus is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts enter with the lyrics 'When his loud voice in thunder spoke, in'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A 'Ped.' (pedal) marking is present at the bottom left of the piano part.

When his loud voice in thun - der spoke, in

When his loud voice . . in thunder spoke, in

When his loud voice in thunder spoke, in

When his loud voice in thunder spoke, in

*f*

Ped.

thun - der, When his loud voice in thun-der spoke, . .

thun - der, When his loud voice . . in thun-der spoke, . .

thun - der, When his loud voice in thun-der spoke,

thun - der, When his loud voice in thun-der spoke,

With con - scious fear, the bil-lows broke, With conscious fear, With conscious

With con - scious fear, the bil-lows broke, With conscious fear, With conscious

With con - scious fear, the bil-lows broke, With conscious fear, With conscious fear,

With con - scious fear, the bil-lows broke, With conscious fear, With conscious fear,

fear, the bil - lows broke, the bil-lows broke, the billows broke,  
fear, the bil - lows broke, the bil-lows broke, the billows broke,  
the bil-lows broke, With conscious fear, the bil-lows broke, the billows broke,  
the bil-lows broke, With conscious fear, the bil-lows broke, the billows broke,

When his loud voice in thunder spoke, in  
When his loud voice in thunder spoke, in  
When his loud voice in thunder spoke, in  
When his loud voice in thunder spoke, in

thunder, When his loud voice in thunder spoke,  
thunder, When his loud voice in thunder spoke,  
thunder, When his loud voice in thunder spoke,  
thunder, When his loud voice in thunder spoke,



With con - scious fear, the bil - lows broke, With con-scious fear, With conscious

With con - scious fear, the bil - lows broke, With con-scious fear, With conscious

With con - scious fear, the bil - lows broke, With con-scious fear, the billows broke,

With con - scious fear, the bil - lows broke, With con-scious fear, the billows broke,

conscious fear, Ob - ser - vant of his dread com - - -

conscious fear, Ob - ser - vant of his dread com - - -

Ob - ser-vant of his dread com - mand, of his dread com - -

the bil-lows broke, Ob-ser-vant of his dread com - -

- mand. In vain they roll their foam - ing tide,

- mand. In vain they roll their foam - ing

- mand.

- mand.

tide, .  
In vain they roll their foam - ing tide, .  
In vain they roll their foam - ing tide, .  
8va.

In vain they roll their foam - ing tide, .  
In vain they roll their foam - ing tide, .  
their foaming tide, In vain they roll their  
. their foam - ing tide, their foaming tide;  
Pedals.

Con-fin'd by that great pow'r That gave them  
foam - ing tide, Con - fin'd, Confin'd by that great pow'r That gave them

**D**

strength to roar, . . . . .

strength to roar, . . . . .

In vain they roll their foam - ing tide, . . . . .

In vain they roll their foam - ing tide; Con - fin'd by that great

Ped.

Confin'd by that great pow'r, Con - fin'd by that great pow'r, That gave them

Con - fin'd by that great pow'r, by that great pow'r, That gave them

Con - fin'd by that great pow'r, by that great pow'r, That gave them

pow'r, Con - fin'd by that great pow'r, by that great pow'r, That gave them

strength to roar, . . . . . by that great pow'r, that

strength to roar, . . . . . by that great pow'r, that

strength to roar, . . . . . by that great pow'r, that

strength to roar, . . . . . by that great pow'r, that

gave them strength to roar, Con - fin'd by that great

gave them strength to roar, Con - fin'd by that great

gave them strength to roar, Con - fin'd by that great

gave them strength to roar, Con - fin'd by that great

8ves.

pow'r, that gave them strength to roar.

pow'r, that gave them strength to roar.

pow'r, that gave them strength to roar,

pow'r, that gave them strength to roar.

*E Allegro*

They now con-tract their bois - rous

*Allegro.*

*Allegro.*

*Allegro.*

*Met. = 104.*

*f Allegro.*

pride, And lash with i - - dle rage . the laugh - ing strand, the laugh - -

They now con-tract their boist'rous

ing strand, And lash . with i - - dle rage the laughing

pride, And lash with i - - dle rage the laugh - - ing

strand, And lash with i - - dle rage, They now con - tract . their

strand, the laugh - ing strand and lash . with

They now con-tract their boi - t'rous pride, . And lash . . with

bois - t'rous pride, their bois - t'rous, bois - t'rous pride, and lash with i - dle, with i - dle  
 i - dle, i - dle rage the laugh ing strand, and lash with i - dle, with i - dle  
 i - dle, with i - dle rage the laugh - ing strand, They now con-tract

rage the laugh - ing strand, They now con -  
 rage the laugh - ing strand, They now con - tract their bois - t'rous  
 their bois - t'rous pride, And lash . . with  
 They now con - tract their bois - t'rous pride, . And lash . . with  
 Ped.

- tract, . . . . . They now con - tract their bois - t'rous  
 pride, They now con-tract their bois - t'rous  
 i - dle, with i - dle rage, . with i - dle rage the laugh - ing  
 i - dle, with i - dle rage, . with i - dle rage the laugh - ing

**F**

pride, They now con-tract their boist'rous pride, their boi - t'rous  
pride, They now con-tract their boi - t'rous pride, and lash with i - dle rage the  
strand. They now con-tract, And lash with i - dle rage the  
strand, the laughing strand. They now con tract

8ves. Pedals.

pride, and lash, and lash with i - dle rage the laugh -  
ing, laugh - ing strand, They now con - tract their  
laugh - ing strand, and lash with i - dle rage the laugh - ing  
their boi - t'rous pride, They now con-tract, They now con -

Fed.

ing, laugh - ing strand, They now con -  
boi - t'rous pride, and lash with i - dle rage the laugh-ing strand, They now con -  
strand. They now con - tract their boi - t'rous pride, They now con -  
tract their boi - t'rous pride, their boist'rous, boi s rous pride, They now con -

8ves. 8ves.

tract . . their bois - t'rous pride, They now con-tract their bois t'rous

tract their bois - t'rous pride, . . their bois - t'rous

tract their bois - t'rous pride, . their bois - t'rous

tract . . their bois - t'rous pride, They now con-tract their bois - t'rous

Ped.

pride, And lash . . with i-dle rage the laugh - ing strand. They now con-

pride, And lash with i-dle rage the laugh - ing strand. They now contract their bois - t'rous

pride, And lash with i-dle rage the laugh - ing strand. They now con-tract, They now con-

pride, And lash with i-dle rage the laugh - ing strand. They now con-tract,

8ves.

tract, And lash with i-dle rage . . the laugh - ing

pride, And lash with i-dle rage . . the laugh - ing

tract their bois - t'rous pride, their bois - t'rous pride, They now con-tract their bois'trous

They now con

Ped.



strand, the laugh - ing strand, the laugh - ing  
 strand, the laugh - ing  
 pride, And lash with i - dle rage the laugh - ing strand, And lash with i - dle  
 tract their bois - t'rous pride, And lash with i - dle

strand, And lash with i - dle rage the laughing strand, the laugh - ing  
 strand, And lash with i - dle rage the laugh - ing strand, the laughing  
 rage the laugh - ing strand, the laughing strand, the laughing  
 rage the laugh - ing strand, the laughing strand, the laughing

strand, the laugh - ing strand the laugh - ing strand, the laugh - ing  
 strand, the laugh - ing strand, the laugh - ing strand, And lash,  
 strand And lash, And lash, And lash, And lash,  
 strand, And lash, And lash, the laugh - ing

strand, and lash with i-dle rage the laugh - ing, laugh - ing strand, And  
 with i-dle rage the laughing strand, the laugh - ing strand, And  
 with i-dle rage, And lash with i - dle rage the laughing strand, And  
 strand, the laugh - ing, laugh - ing strand, And

lash with i-dle rage the laugh  
 lash with i-dle rage the laugh  
 lash with i-dle rage the laughing, laugh  
 lash with i-dle rage the laughing, laugh

ing strand, the laugh - ing strand.  
 ing strand, the laughing strand.  
 ing strand, the laugh - ing strand.  
 ing strand, the laugh - ing strand.

8ves. 8ves.

G. F. Handel  
Jephtha

PART THE SECOND

No. 25.

RECIT.—GLAD TIDINGS OF GREAT JOY.

RECIT. HAMOR.

VOICE

RECIT. Glad ti-dings of great joy, to thee, dear l-phis, and to the house of

ACCOMP.

*p*

8ves.

Is-ra-el I bring. Thus then, in brief. Both armies in ar-ray of bat-tle rang'd, our gene-ral step

forth And offer'd haughty Ammon terms of peace, Most just and righteous; these with scorn re-fused,

He bade the trumpet sound: but scarce a sword Was ting'd with hos-tile blood,

e'er all a-round The thund'ring heavens open'd. and pour'd forth Thousands of armed

che-ru-bims: When straight our ge-ne-ral cried: This is thy signal, Lord, I fol-low/hee

and thy bright heav'nly host," Then rush-ing on proud Ammon, all a-ghast, He

made a bloody slaughter, and pur-su'd The fly-ing foe, 'till night bade sheath the sword,

And taste the joys of vic-to-ry and peace.

No 26

CHORUS.—CHERUB AND SERAPHIM.

*Andante.*

Ascomp

Mot. 133. =

CHORUS.—SOPRANO 1 & 2.

Cherub and

Se - ra-phem, un - bo-died forms,

**Soprano. A**

**Alto.** Che - rub and se - ra-phim, un - bo - died forms,

**Tenor.** Che - rub and se - ra-phim, un - bo - died forms,

**Bass.** Che - rub and se - ra-phim, un - bo - died forms,

Che - rub and se - ra-phim, un - bo - died forms,

*f*

Ped.

Che - rub and se - ra-phim, un - bo - died forms,

Che - rub and se - ra-phim, un - bo - died forms,

Che - rub and se - ra-phim, un - bo - died forms,

Che - rub and se - ra-phim, un - bo - died forms,

The messengers of fate, His dread command a -

The messengers of fate, The mes-sen-gers of fate, His dread command a -

The messengers of fate, The messengers of fate, His dread com-mand, His dread command a -

The messengers of fate, The mes-sen-gers of fate, His dread command a -

- wait, his dread com - mand a - - wait;  
- wait, his dread com - mand a - - wait;  
- wait, his dread com - mand a - - wait;  
- wait, his dread com - mand a - - wait;  
dim.

**Bf**  
Of swifter flight,  
Of swifter flight,  
Of swifter flight,  
Of swifter flight, Of swifter flight, Of  
pp f mf Ped.

Of swift - er flight, Of  
Of swift - er flight, Of swift - er flight and sub - tler  
Of, swift - er flight, Of swift - er flight, and sub - tler frame, Of swift - er  
swift - er flight, and sub - tler frame, and sub - tler frame, Of swift - er

swift - er flight, and sub - tler frame,  
 frame, and sub - tler frame,  
 flight, and sub - tler frame,  
 flight, and sub - tler frame,

Of swift - er flight, and subtler frame,  
 Of swift - er flight, and subtler frame,  
 Of swift - er flight, and subtler frame,  
 Of swift - er flight, and subtler frame,

Than lightning's wing - ed flame, Than lightning's wing - ed flame,  
 Than lightning's wing - ed flame, Than lightning's wing - ed flame,  
 Than lightning's wing - ed flame, Than lightning's wing - ed flame,  
 Than lightning's wing - ed flame, Than lightning's wing - ed flame,



flame, Of swifter flight, and subtler frame, Than light - -

flame, Of swifter flight, and subtler frame, Than light - -

flame, Of swifter flight, and subtler frame, Than light - -

flame Of swifter flight, and subtler frame, Than light - -

- ning's wing - ed flame, *Allegro.* They ride on whirlwinds, di - rect - ing the

- ning's wing - ed flame, *Allegro.*

- ning's wing - ed flame, *Allegro.*

- ning's wing - ed flame, *Allegro.*

- ning's wing - ed flame, *Met. 88. = J Allegro.*

storms, direct - ing, di - rect - ing, direct - ing the

di-rect - - ing the storms, di - rect - - ing the storms, di - rect - - ing the

storms, . . . They ride on whirl-winds, di - rect - ing the storms, di - rect - ing the  
 storms, They ride on whirlwinds, di - rect - ing the storms,  
 They ride on whirlwinds, di - rect - ing the storms, di - rect - ing,

storms, . . . They ride . . . on whirl - winds, di - rect - ing, di -  
 They ride . . . on whirl - winds, . . . They ride on whirlwinds, di -  
 di - rect - ing, . . . di - rect - ing, di - rect - ing the storms, di -  
 . . . They ride on whirlwinds, di -

*Sve.*

- rect - ing, di - rect - ing the storms, . . . di -  
 - rect - ing the storms, di - rect - ing the storms, di - rect - ing the storms,  
 - rect - ing the storms, di - rect - ing, . . . di - rect - ing the storms, di -  
 - rect - ing the storms, . . . di - rect - ing the storms, di - rect -

*Sve.*

- rect - ing, di - rect - ing the storms,  
 di - rect - ing the storms, di - rect - ing the storms,  
 - rect - ing the storms, di - rect - ing, di - rect - ing the storms, They ride on  
 - - ing the storms, direct - - ing, di - rect - ing the storms,

they ride on whirl-winds, di-rect-ing the storms, - di-rect-ing the  
 - - - di-rect-ing the storms, They ride on whirl-winds di-rect-ing the  
 whirl-winds di-rect-ing the storms, They ride on whirl-winds di-rect-ing the  
 - - - di-rect-ing the storms,

storms, di-rect - ing the storms, di-rect - ing the

storms, They ride on whirl-winds, They ride on whirl-winds, they ride on

storms, They ride on whirl-winds, di-rect-ing the storms,

They ride on whirl-winds, direct - ing the storms, di-rect - ing the

8ves.

Handel — Jephtha Part II

♩2

storma, . . . They ride on whirl - winds, di - rect - ing the  
 whirl - winds, di - rect - ing the storms, di - rect - ing the storms, di - rect - ing the  
 They ride . . . on whirlwinds, They ride on  
 storms,

storms, They ride on whirl - winds, di - rect - ing the storms, they ride on  
 storms, . di - rect - ing the storms, They ride . . . on  
 whirl-winds, They ride on whirl - winds di - rect - ing the storms, di -  
 They ride on  
 8ves.

whirl - winds, di - rect ing the storms, They ride on whirl - winds, direct - ing the  
 whirl - winds, di - rect - ing the storms, They ride on whirl - winds, di - rect - ing the  
 - rect - ing, di - rect - ing the storms, They ride on whirl - winds, di - rect - ing the  
 whirl - winds, di - rect - ing the storms, They ride on whirl - winds, di - rect - ing the

**F**

storms, They ride on whirlwinds, di-rect-ing the storms, They ride on whirlwinds, di-rect-ing the  
 storms, They ride on whirlwinds, di-rect-ing the  
 storms, They ride on whirlwinds, di-rect-ing the  
 storms, They ride on whirlwinds, di-rect-ing the

8ves.

storms, They ride on whirl-winds, di - rect - ing the storms, They ride on  
 storms, They ride on  
 storms, They ride . . on  
 storms, They ride . . on

storms, They ride . . on

Sva.

whirlwinds, di-rect-ing the storms.

whirlwinds, di-rect-ing the storms.

whirlwinds, di-rect-ing the storms.

whirlwinds, di-rect-ing the storms.

8ves.

## No. 27.

## AIR.—UP THE DREADFUL STEEP ASCENDING

*Allegro e staccato.*

VOICE.

ACCOMP.

Met. 120. = ♩

**A** HAMOR.

Up the dread - ful steep as - cend - ing,

While for fame and love - con - tend - ing, Sought I thee, my glo - rious prize.

Sought I thee, my glorious prize, Up the dread-ful

steep as-cend-ing, While for fame and love con-tend

- ing, Sought I thee, my glo-rious prize.

Up the dread-ful steep as-cend-ing, While for

fame and love con-tend ing,

While for fame and love con - tend - - - - - ing,

Sought I thee, my glo - rious prize, . . . . Sought I thee, my glo -

*Adagio.*

- rious prize.

*f Tem. lmo.*

And now, hap - py in the

*Fine.*

bless - ing, Thee my sweetest joy, pos - sessing, Other honours I de - spise.



And now - hap - py in the bleas - ing, Thee my sweet - est joy pos - sess

ing, Other honours I de - spise, Thee my sweet - est

joy pos - sess - - - ing, O - ther ho - nours

I de - spise. *a tempo.*

*Dal segno.* 

*Dal segno.* 

## No. 28.

## TIS WELL.

RECIT. IPHIS.

TREBLE VOICE.

'Tis well, Haste, haste, ye maidens, and in richest robes Adorn me, like a stately bride,

ACCOMP.

*p*

to meet My father in triumphant pomp. And while around the dancing banners play,

## No. 29.

## TUNE THE SOFT MELODIOUS LUTE.

*Adagio, AIR.* IPHIS.

TREBLE VOICE.

Tune the soft me - lo - dious lute, Pleasant harp and war - bling flute, to

ACCOMP.

*p*

Met. 80. = ♩

sound of rapt'rous joy,

to sound of rapt'rous joy, FLUTE.

**A**

Tune the soft me-lo-dious lute, Pleasant harp, and warbling flute, Tune the soft me-lo-dious lute. .

. . and warbling flute, To sounds of rapt'rous joy, To

sounds of rapt'rous joy, . . . . . To

sounds of rapt'rous joy,

*f*

*Fine.*

**B**

Such as on our so-lemn days. Singing great Je-hovah's praise, The ho-ly Choir em-ploy, .

The ho-ly choir em-ploy.

Such as on our so-lemn days, Singing great Je-hovah's praise, The

ho-ly choir em-ploy, . The ho-ly

choir . . . em-ploy.

*Da capo al segno* S

## No. 30.

## AGAIN HEAV'N SMILES.

**RECIT. ZEBUL.**

**VOICE.**

**RECIT.** A - gain heav'n smiles on his re - pentant peo - ple, And

**ACCOMP.** *p*

vic - to - ry spreads wide her sil - ver wings, To soothe our sorrows with a peaceful calm.

## No. 31.

## FREEDOM NOW ONCE MORE POSSESSING.

**Allegro. AIR. ZEBUL.**

**VOICE.**

Free - dom now once more pos - sess - ing, Peace shall spread with

**Allegro.**

**ACCOMP.** *p*

ev' - ry bless - ing,


Free - dom

now once more pos - seas - ing, Peace shall spread with ev' - ry bless - ing, Tri -

- - umphant joy a - round, Tri - umphant joy a - round; And Peace shall spread, shall

spread with ev' - ry bless - - ing, Tri - um - - phant joy a -

- - round, Tri - um - phant joy, Tri - umphant joy a - round, Tri -



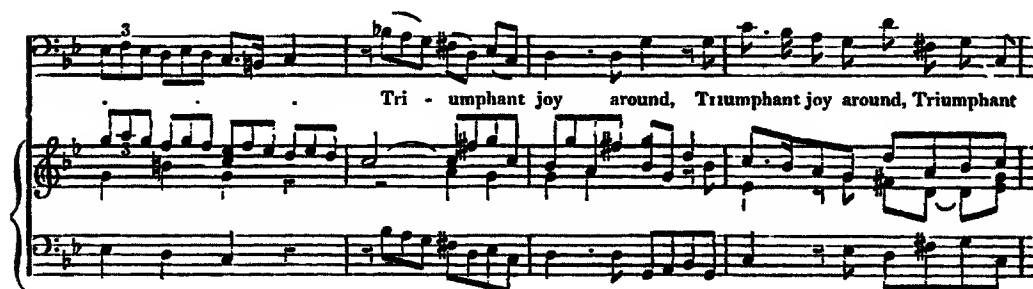
- umphant joy a-round. Tri - um - - phant joy, Tri - um - - phant joy, Tri -

This system shows the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a dash, indicating it continues from the previous page. The piano accompaniment consists of a treble and bass staff joined by a brace.



- um - - phant joy,

This system continues the musical score. The vocal line has a five-measure rest followed by the lyrics. The piano accompaniment continues with a treble and bass staff. There are some fingerings indicated above the notes in the vocal line.



Tri - umphant joy around, Triumphant joy around, Triumphant

This system continues the musical score. The vocal line has a three-measure rest followed by the lyrics. The piano accompaniment continues with a treble and bass staff. There are some fingerings indicated above the notes in the vocal line.



joy a-round.

This system continues the musical score. The vocal line has a three-measure rest followed by the lyrics. The piano accompaniment continues with a treble and bass staff. There are some fingerings indicated above the notes in the vocal line.



*Fine.*

This system concludes the musical score. The vocal line has a three-measure rest followed by the lyrics. The piano accompaniment continues with a treble and bass staff. The system ends with a double bar line and the word "Fine." written below the staff.

**B**

Si - on now no more com-plain-ing, Si - on now no more com-plain-ing, Shall in blissful, blissful

plenty reign - - ing, Thy glo - - - - - rious

praise re-sound, Thy glo-rious praise re-sound; no more, no more complain - ing, shall in

bliss-ful plenty reign-ing, Thy glo - - - - - rious, Thy glorious praise re - sound.

Free-dom

*Dal segno*



## No. 32. ZEBUL. THY DEEDS WERE VALIANT.

RECIT.—JEPHTHA.

VOICE. Zebul, thy deeds were valiant: nor less thine, My Hamor: but the glory is the Lord's.

ACCOMP. *p*

## No. 33 HIS MIGHTY ARM.

Andante. AIR. JEPHTHA.

VOICE.

ACCOMP. *Andante. f*

SA His migh - ty

*p*

arm, with sud - den blow, Dis - pers'd and quell'd the

*f* *p*

haugh - - - ty foe, the haugh - - - ty foe;

His migh - ty arm, with sud - den . blow, dis - pers'd, and

quell'd, dis - pers'd, dis - pers'd, and quell'd the haugh - - -

- ty foe, And quell'd . the haughty

foe; His

might - ty arm with sud - den blow, dis-pers'd and

quell'd the haughty foe, and quell'd the haugh

ty

foe; Dis-pers'd, Dis - pers'd and quell'd the haugh - ty

*un poco forte.*

foe; His migh - ty arm,

*f* *p*

With sud - den blow, Dis - pers'd, Dispers'd and quell'd the

haugh - ty foe; And quell'd

the haugh - ty foe; Svea

Fine. D  
They fell be - fore him, As when thro' the  
Fine.

sky, He bids the sweeping winds in vengeance fly. They fell be -

- fore him, They fell, They fell be - fore him, As when thro' the

sky, He bids the sweeping winds in vengeance fly. . .

They

fell be - fore him, As when thro' the sky, He

Handwritten musical score for the first system. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics "bids the sweeping winds in vengeance fly" are written under the vocal line.

bids the sweeping winds in vengeance fly

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics "He bids the sweeping winds, He bids the sweeping" are written under the vocal line.

He bids the sweeping winds, He bids the sweeping

Handwritten musical score for the third system. It continues the vocal and piano parts. The lyrics "winds in ven-geance, in ven - geance fly" are written under the vocal line.

winds in ven-geance, in ven - geance fly

Handwritten musical score for the fourth system. This system contains only the piano accompaniment in grand staff, with no vocal line.

Handwritten musical score for the fifth system. It contains only the piano accompaniment in grand staff. The system concludes with a double bar line and repeat signs. The text "Dal Segno." is written at the bottom right of the system.

Dal Segno.

## No. 34.

## CHORUS—IN GLORY HIGH.

CHORUS. *Grave.* *Un poco Andante*

TABLE. In glo - ry high, in might se - - rene. He

ALTO. CHORUS. *Grave.* *Un poco Andante.*  
In glo - ry high, in might se - - rene, He

TENOR, (sings lower.) CHORUS. *Grave.* *Un poco Andante.*  
In glo - ry high, in might se - - rene, He

BASS. CHORUS. *Grave.* *Un poco Andante.*  
In glo - ry high, in might se - - rene, He

ACCOMP. CHORUS. *Grave.* *Un poco Andante*  
*f* *p*

Met.  $\text{♩} = 60.$  Met.  $\text{♩} = 126.$

*cres.*

sees, moves all, un - mov'd, *cres.* un - seen. He sees, moves

sees, moves all, un - mov'd, *cres.* un - seen. He sees, moves

sees, moves all, un - mov'd, *cres.* un - seen. He sees, moves

sees, moves all, un - mov'd, *cres.* un - seen. He sees, moves

*cres.*

*A*

all, un - mov'd, un - seen. His mighty arm with sudden

all, un - mov'd, un - seen. His migh - ty

all, un - mov'd, un - seen.

*p* *f*

blow, His might - ty arm, Dis-pers'd and  
 His might-ty arm, with sud-den blow, Dis-pers'd and  
 arm, His migh - ty arm, Dis-pers'd and  
 His mighty arm, with sud-den blow, Dis-pers'd and

8ves.

quell'd the haugh - ty foe, Dis - pers'd  
 quell'd the haugh - ty foe, Dis-pers'd  
 quell'd the haugh - ty foe, Dis-pers'd, Dis -  
 quell'd the haugh - ty foe, Dis-pers'd, Dis -

Ped.

Dispers'd and quell'd the haugh - ty foe, Dis -  
 Dispers'd and quell'd the haugh - ty foe, Dispers'd and  
 - pers'd and quell'd the haugh - ty foe,  
 - pers'd and quell'd the haugh - ty foe, Dispers'd and

Ped.



pers'd, Dispers'd and quell'd the haughty foe, the haugh - ty foe, Dis  
 quell'd, Dis - pers'd the haughty foe, the haugh - ty foe,  
 Dispers'd and quell'd the haughty foe, the haugh - ty foe,  
 quell'd, Dispers'd and quell'd the haughty foe, the haugh - ty foe,

B  
 pers'd, His migh - ty  
 Dispers'd, His migh - ty arm, with sud - den blow, with sud - den  
 Dispers'd, His migh - ty arm, with sudden  
 His migh - ty arm, His migh - ty

8va.

arm, Dis - pers'd, with sudden blow, the  
 blow, Dispers'd, with sudden blow, the  
 blow, Dis - pers'd, with sudden blow, the  
 arm, Dis - pers'd, with sudden blow,

haugh - ty foe, Dis - pers'd and quell'd, Dis-pers'd and quell'd the

haugh - ty foe, the haugh - ty foe, Dis-pers'd and quell'd the haughty foe,  
 haugh - ty foe, the haugh - ty foe, Dis - pers'd and quell'd the  
 haugh - ty foe, the haugh - ty foe, Dis - pers'd and quell'd the  
 Dispers'd and quell'd, Dispers'd and quell'd the

Dis-pers'd,  
 haugh - ty foe, Dispers'd, His migh-ty arm, with sud-den  
 haugh - ty foe, Dis-pers'd,  
 haugh - ty foe, Dis-pers'd, His migh - ty

His mighty arm, with sudden blow, Dispers'd, Dispers'd and  
 blow His mighty arm, Dispers'd and quell'd, Dispers'd and  
 His mighty arm, with sudden blow, Dispers'd and quell'd, Dispers'd and  
 arm, His mighty arm, Dispers'd and quell'd, Dispers'd and  
 quell'd, Dispers'd and quell'd the haugh - ty foe, His migh - ty arm, with sudden  
 quell'd, Dispers'd and quell'd the haugh - ty foe, His migh - ty arm, with sudden  
 quell'd, Dispers'd and quell'd the haugh - ty foe, His migh - ty arm, with sudden  
 quell'd, Dispers'd and quell'd the haugh - ty foe, His mighty  
 Pedals.  
 blow, with sud - den blow, Dispers'd and  
 blow, with sud - den blow, with sud - den blow, Dispers'd and  
 blow, with sud - den blow, with sud - den blow, Dispers'd and  
 arm, with sud - den blow, with sud - den blow, Dispers'd and

8va

Handel's "Jephtha."

quell'd . . . the haughty foe, the haughty foe. His migh-ty arm, with sudden  
 quell'd, dispers'd and quell'd . . . the haughty foe. His migh - ty arm, with sudden  
 quell'd, dispers'd and quell'd . . . the haughty foe. His migh-ty arm, with sudden  
 quell'd, dispers'd and quell'd the haughty foe . . . His migh - ty arm, with sudden

8va.

blow, Dispers'd and quell'd the haugh-ty foe, Dis-pers'd, Dis-  
 blow, Dispers'd and quell'd the haugh - ty foe, Dispers'd, Dis-  
 blow, Dispers'd and quell'd the haugh - ty foe, Dis-pers'd, Dis-  
 blow, Dispers'd and quell'd the haugh - ty foe, Dis-pers'd, Dis-

- pers'd, Dis - pers'd and quell'd . the haugh - ty foe.  
 pers'd, . Dis - pers'd and quell'd . the haugh - ty foe.  
 - pers'd, Dis - pers'd and quell'd . the haugh - ty foe.  
 - pers'd, Dis - pers'd and quell'd . the haugh - ty foe

No. 35.

SYMPHONY.

**ANDANTE.**  
Met. ♩ = 116.

No. 36.

RECIT.—HAIL, GLORIOUS CONQUEROR!

**TRIPLE VOICE.**  
**IPHIS.**  
Hail, glo-rious con-queror! much-lov'd fa-ther, hail! Be-hold thy daughter,  
**RECIT.**  
**ACCOMP.**  
and her vir-gin train, Come to sa-lute thee with all du-teous love.

No. 37

AIR AND SEMI CHORUS.— WELCOME AS THE CHEERFUL LIGHT.

ARIA. *A tempo giusto.*

VOICE.

*A tempo giusto.*

ACCOMP.

*f*

Met. ♩ = 116.

IPHIS.

Welcome as the cheerful light,

*p*

*f*

Welcome as the cheerful light, Driv - ing dark - est shades of

*p*

night ; Welcome as the spring, that rains Peace and plen-ty o'er the plains, peace and

plenty o'er the plains! Wel-come as the spring that rains, Peace and plen-ty o'er the

This system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The middle and bottom staves are a piano accompaniment in treble and bass clefs, respectively, with the same key signature. The lyrics are written below the vocal staff.

plains! Not cheerful

This system consists of three staves. The top staff is a vocal line in treble clef. The middle and bottom staves are a piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staff. A dynamic marking of *f* (forte) is present in the piano part, and a dynamic marking of *p* (piano) is present in the vocal part.

day, Nor spring so gay, Such mighty bless - - -

This system consists of three staves. The top staff is a vocal line in treble clef. The middle and bottom staves are a piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staff. Dynamic markings of *mf* (mezzo-forte) and *p* (piano) are present in the piano part.

- - - ings brings, As peace on her tri - um - - -

This system consists of three staves. The top staff is a vocal line in treble clef. The middle and bottom staves are a piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staff.

phant wings.

This system consists of three staves. The top staff is a vocal line in treble clef. The middle and bottom staves are a piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staff. A dynamic marking of *f* (forte) is present in the piano part.

**E**

Not cheer-ful day, Nor spring so gay, Not cheer-ful day, Nor spring so gay. Such

migh - ty bless - ings brings, Such migh-ty bless - ings brings, As peace,

as peace, as peace on her tri - um,

phant wings, As peace on her tri - um - phant wings.



No. 38. SEM: CHORUS.

**C** 1ST. SOPRANO.  
Welcome thou, whose deeds con-spire To pro - voke the warbling lyre, Welcome

2ND SOPRANO.  
Wel - come thou, whose deeds con-spire To pro - voke the warbling lyre, Welcome

thou, whom God or - dain'd Guar - dian an - gel of our land, Guardian an - gel of our

thou, whom God or - dain'd Guar - dian an - gel of our land, Guardian an - gel of our

land!

land!

1st. Welcome

2nd. Thou wert  
1st. Welcome.

2nd. Thou wert

born, his glo - rious name, And great wonders to pro - claim, his glo - rious

born, his glo - rious name, And great wonders to pro - claim, . . .

name, his glorious name, And great won-ders to pro-claim. Wel-come thou, whom God or -

his glo-rious name, And great won-ders to pro-claim. Wel-come thou, whom God or -

- dain'd Guar-dian an-gel of our land! Thou wert born, his glo-rious

- dain'd Guar-dian an-gel of our land! Thou wert born, his glo-rious

name, his glo-rious name, his name, And great won-ders to proclaim, And great

name, . . . his glo-rious name, And great won-ders to proclaim, And great

wonders to pro-claim. Fine. Thou wert

wonders to proclaim. Thou wert

*f* Fine. *p*

No. 39.

RECIT.—HORROR ! CONFUSION !

RECIT. JEPHTHA.

VOICE. Horror! confusion! harsh this mu-sic grates Up-on my tasteless ears. Begone, my

ACCOMP. *p*

8va.

child! Thou hast undone thy father. Fly! be-gone, And leave me to the rack of wild despair!

No. 40.

ARIA.—OPEN THY MARBLE JAWS.

VOICE. *Con spirito, ma non allegro.*

ACCOMP. *Con spirito, ma non allegro.* *f*

JEPHTHA.

Open thy mar-ble jaws, O tomb! And hide me, earth,

*p*

And hide me, earth, in thy dark womb: hide me! Open, O tomb! And hide me, earth,

in thy dark womb: Open, O tomb! thy marble jaws, And hide me, earth, in thy dark womb.

*A*  
Open thy marble jaws, O tomb! And hide me, hide me,

And hide me, earth, in thy dark womb: O tomb, o - pen thy marble jaws, O tomb!

And hide me, earth, in thy dark womb: And hide me, earth, in thy dark womb:

And hide me, earth, in thy dark womb; *Fine.*

*Fine.*

This system contains a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment starts with a bass clef. Both parts conclude with a 'Fine' marking.

**B**  
Ere I the name of fa - ther stain, And deepest woe from con - quest gain. Ere I the name of

*p*

The second system is marked with a 'B' and begins with a vocal line and piano accompaniment. The piano part includes a dynamic marking of 'p' (piano).

fa - ther stain, And deep - est woe from conquest gain; And deep - est woe from

This system continues the vocal and piano parts from the previous system.

con - quest gain. Ere I the name of fa - ther stain, And deepest woe from

This system continues the vocal and piano parts.

con - quest gain. *Dal segno.*

*f* *Dal segno.*

The fifth system concludes the piece with a 'Dal segno' marking. The piano part features a dynamic marking of 'f' (forte) and ends with a repeat sign.

## No. 41.

## RECIT.—WHY IS MY BROTHER THUS AFFLICTED?

**RECIT. ZEBUL.**

**VOICER.**

Why is my brother thus af - flict-ed? say, Why didst thou spurn thy daughter's gra - tu -

**RECIT.**

**ACCOMP.**

*p*

8ves.

**JEPHTHA.**

- lations, And fling her from thee with unkind disdain? O Zebul, Hamor, and my dearest wife, be -

- hold a wretched man; Thrown from the summit of presumptuous joy, Down to the low - est

depth of mi - se - ry. Know, then, I vow'd the first I saw should fall A vic - tim

*p*

to the living God. My daughter, a-las! it was my daughter! and she dies.

## No. 42.

## RECIT.—FIRST PERISH THOU.

**STORGE.** *Adagio.*

VOICE. First perish thou, and perish all the world! Hath heav'n then

**RECIT. *Concitato.*** *Adagio.*

ACCOMP. *f*

bless'd us with this on-ly pledge Of all our love, this one dear child, for thee

*p* *Concitato.* *f*

To be her murderer? No, cruel man! Let o-ther creatures die;

*Concitato.* *f*

Let o - ther crea-tures die; Or

*p*

heav'n, earth, seas, and sky, Or heav'n, earth, seas, and sky, In

one con - fu - sion lie, In one con - fu - sion lie, In

one con - fu - sion lie, Or heav'n, earth, seas, and sky, In one con - fu - sion lie,

Ere in a daughter's blood, So

fair, so chaste, so good, A father's hands embued. Let other creatures die;



Let other creatures die; Or heav'n, Or heav'n, earth, seas, and sky, earth,

*p*

seas, and sky, In one con-fu-sion lie, In one con-fu-sion lie, Or

*f*

heav'n, earth, seas, and sky, In one con-fu-sion lie, Ere in a daughter's blood So

*pp*

fair, so chaste, so chaste, so good, A fa-ther's hand's embrued.

*(with the voice.)* *f*

No. 43.

RECIT.—IF SUCH THY CRUEL PURPOSE.

RECIT. HAMOR.

VOICE. If such thy cru - el pur - pose, lo! your friend Of - fers him - self

ACCOMP. *p*

a wil - ling sa - cri - fice, To save the in - no - cent and beauteous maid.

No. 44.

AIR.—ON ME LET BLIND MISTAKEN ZEAL.

HAMOR.

VOICE. On me, On

ACCOMP. *AIR. Conciato. f*

Met. ♩ 120.

me let blind mis - taken zeal Her utmost rage em - ploy;

Her utmost rage em-ploy; On me, let her ut - most rage em - ploy, On

me let her ut - most rage em - ploy; 'Twill be a

mercy there to kill, Where life can taste, . can taste no

joy. 'Twill be . . a mer-cy there .

. . to . kill, Where life can taste, . . can taste no joy.

B

On me, On me, let

blind mis-taken zeal Her ut-most rage employ, Her ut-most rage employ; On

me, let her ut - most . rage . em - ploy; On me, On me,

let blind mis-taken zeal, let blind mis-taken zeal Her utmost rage em-

- ploy; On me let her ut - most . . rage . . em - ploy

No. 45

QUARTETT.—O SPARE YOUR DAUGHTER

QUARTETT. *Andante.* STORGE.

STORGE. Spare my child,

HAMOR. my love.

JEPHTHA. JEPHTHA.

ZEBUL. ZEBUL. Recorded

QUARTETT. *Andante.* O spare your daughter,

Accomp. *mf* *p*

This system contains the first five staves of the musical score. It includes vocal parts for Storge, Hamor, Jephtha, and Zebul, along with an accompaniment. The tempo is marked 'Andante'. The key signature has one sharp (F#). The lyrics 'Spare my child, my love.' are distributed across the vocal staves. The accompaniment starts with a mezzo-forte (mf) dynamic and then moves to piano (p).

Recall the impious vow e'er 'tis too late; Spare my child,

my love,

stands my vow in heav'n above. Recorded

O spare your daughter.

This system continues the musical score with the second five staves. The lyrics 'Recall the impious vow e'er 'tis too late; Spare my child, my love, stands my vow in heav'n above.' are present. The word 'Recorded' appears above the Zebul staff. The accompaniment continues with the same melodic and harmonic structure.

O spare my child, Recall the impious

O spare my love, O spare

stands my vow in heav'n a - bove.

O spare your daughter, recall the impious vow, e'er 'tis too late, e'er 'tis too

This system contains the final five staves of the musical score. The lyrics 'O spare my child, Recall the impious O spare my love, O spare stands my vow in heav'n a - bove. O spare your daughter, recall the impious vow, e'er 'tis too late, e'er 'tis too' are present. The accompaniment concludes the piece.

vow, Recall the impious vow e'er 'tis too late. O spare . . my child, O spare . . my love, O spare my love. Recall the impious vow e'er 'tis too late. O spare my Re - cord - ed stands my vow in heav'n, in heav'n above, in heav'n a - late. Re - call the impious vow, Recall the impious

my child. Re - call the impious vow, Re-call the impious vow, e'er 'tis too late. O spare . my love, Recall the impious vow e'er 'tis too late. O spare my love, . . O spare my love. - buve, in heav'n a - bove. I'll hear no more, her doom is vow. O spare your daughter. Recall the impious vow

child. And think not heav'n . de - lights in Moloch's hor - - rid And think not heav'n . de - lights, And think not heav'n . de - lights in Moloch's hor - - rid fix'd. And think not heav'n . de - lights In Moloch's hor - - rid

**A**

rites. Recall the impious vow, Recall the impious vow, ere 'tis too late ;

rites. Recall the impious vow, Recall the impious vow, ere 'tis too late ;

I'll hear no more, her doom is fix'd, is fix'd as fate ! I'll hear no

late ; Re-call the impious vow, Recall the impious vow, ere 'tis too late ;

late ; Re-call the impious vow, Recall the impious vow, ere 'tis too late ;

her fate is fix'd, is fix'd as fate. I'll hear no

late ; Re-call the impious vow, Recall the impious vow, ere 'tis too late ;

And think not heav'n delights In Moloch's hor - rid rites. Recall the impious

And think not heav'n delights In Moloch's hor - rid rites. Recall the impious

more ; I'll hear no more, her doom is fix'd.

And think not heav'n delights In Moloch's hor - rid rites. Recall the impious

8va.

vow, Re-call the impious vow, ere 'tis too late; Heav'n not de -

vow, Re-call the impious vow, ere 'tis too late; Heav'n not de -

is fix'd as fate. Record-ed stands my vow in heav'n,

vow, Re-call the impious vow, ere 'tis too late; Heav'n not de -

lights in hor-rid rites: Recall the impious vow, Recall, Recall,

- lights in hor-rid rites: Recall the impious vow, Recall, Recall,

her doom is fix'd. I'll hear no more. I'll hear no more, I'll hear no

- lights in hor-rid rites: Recall the impious vow, Recall, Recall,

ere 'tis too late.

ere 'tis too late.

more. I'll hear no more: her doom is fix'd as fate.

ere 'tis too late.



## No. 46.

## RECIT.—SUCH NEWS FLIES SWIFTLY

RECIT. IPHIS.

TREBLE VOICE.

Such news flies swiftly; I've heard the mournful cause Of all your sorrows. Of my father's

ACCOMP.

*p*

8ves.

vow. Heav'n spoke its ap - pro - ba - tion by success: Jephtha has triumph'd. Is - ra - el is free!

8ves.

## No. 47.

## RECIT.—FOR JOYS SO VAST.

RECIT. IPHIS.

TREBLE VOICE.

For joys so vast, too lit - tle is the price Of one poor

RECIT. ACCOMP.

*p*

ACCOMP.

life. But oh! . . . accept it heav'n, A grateful vic - tim, and thy blessings

still Pour on my country, friends, and dearest fa - ther!

## No. 48.

## ARIA.—HAPPY THEY.

ARIA. IPHIS. *Larghetto e Piano.*

TREBLE VOICE.

Happy they: this vi - tal breath, With content I shall re-sign; With con - tent .

ACCOMP.

Met. = ♩ 68.

... this vi - tal breath, With content I shall resign; this vital breath, With content I shall re - sign;

*Fine.* And not murmur or re - pine. Sinking in the arms of death. And not murmur or re -

*Fine.* *p*

- pine, Sinking in the arms of death, in the arms of death. And not murmur or re -

*pp*

- pine, Sinking in the arms of death. Rap - py

*pp*

*Hal Segno*

Handel's "Jephtha."—

No. 49.

## DEEPER, AND DEEPER STILL.

*Largo. RECIT. JEPHTHA.*

TENOR VOICE.

Deeper, and deeper still, thy goodness, child, Pierceth a father's bleeding heart,

*Largo.*

ACCOMP.

*p*

Met. 72-*f*

and checks The cruel sentence on my falt'ring tongue. Oh! let me whisper it to the ra - ging

winds, Or howling deserts: for the ears of men It is too shocking. Yet have I not

vow'd? And can I think the great Je-ho-vah sleeps, Like Chemosh, and such fabled de - i - ties?

Ah! no: heav'n heard my thoughts, and wrote them down. It must be so. 'Tis

this that racks my brain, And pours in - to my breast a thousand

*Concitato.*  
*mf*

pangs, That lash me in-to madness. Hor-rid thought! Hor-rid

*Largo. 72 = ♩*  
*f* *p*  
*Largo.*

thought! My on-ly daughter! So dear a child,

*p*

Doom'd by a fa-ther! Yes: the vow is past. And Gi-le-ad hath triumph'd o'er his

*f* *f*

foes. Therefore, to-morrow's dawn— to-morrow's dawn— I can no more!

*p* *ff*

No. 50

CHORUS.—HOW DARK, O LORD, ARE THY DECREES.

CHORUS. *Largo.*

TREBLE. CHORUS. *Largo.* How dark,

ALTO CHORUS. *Largo.* How dark,

TENOR, (See lower.) CHORUS. *Largo.* How

BASS CHORUS. *Largo.* How dark,

ACCOMP. *pp*

Met. ♩ = 66.

8ves.

How dark, O Lord, are thy de - crees! All

How dark, O Lord, are thy de - crees! All

dark, O Lord, are thy de - crees! All

How dark O Lord, are thy de - crees! All

hid, All hid from mor-tal sight! All hid from mor-tal sight! How

hid, All hid from mor-tal sight! All hid from mor-tal sight! How

hid, All hid from mor-tal sight! All hid from mor-tal sight! How

hid, All hid from mor-tal sight! All hid from mor-tal sight! How

8ves

**A**

dark, O Lord, are thy de - crees! All hid from mortal  
 dark, O Lord, are thy de - crees! All hid from mortal  
 dark, O Lord, are thy de - crees! All hid from mortal  
 dsrk, O Lord, are thy de - crees! All hid from mortal

sight! All hid from mor - tal sight! All hid from mor - tal  
 sight! All hid from mor - tal sight! All hid, All hid from mor - tal  
 sight! All hid, All hid from mor - tal sight! from mor - tal  
 sight' All hid, All hid, All hid, All

sight! from mor - tal sight! All hid from mor - tal sight!  
 sight! from mor - tal sight! All hid from mor - tal sight!  
 sight! from mor - tal sight! All hid from mor - tal sight!  
 hid from mor - tal sight! All hid from mor - tal sight!

*p*  
*8ves.*

B  
Met. ♩ = 92  
*Larghetto.*

133

*Larghetto. mf*

*Larghetto.* All our joys to sor-row turn - ing, And our tri - umphs in - to mourning.

*Larghetto. mf*

All our joys to . sorrow turn - ing, and our tri-umphs in - to

*Larghetto. p*

8ves.

*mf*

All our joys to . sorrow

As the night suc-ceeds the day, As the night suc-ceeds the day.

*mf*

All our joys to

mourning. As the night suc-ceeds the day, As the night succeeds the day.

turn - ing, And our tri - umphs in - to mourning. As the night succeeds, suc -

sor - row turn - ing, And our tri - umphs in - to mourning. As the night suc -

C

ceeds the day. All our joys to . . sorrow  
As the night suc - ceeds the day.  
- ceeds the day. All our joys to  
As the night suc - ceeds, suc - ceeds the day, suc - ceeds the day. As the

C

8ves.

turn - ing. As the night suc - ceeds the day. All our joys to . sorrow  
All our joys to . sorrow  
. . sor - row turn - ing, As the night suc - ceeds, As the night suc - ceeds, suc - ceeds the  
night suc - ceeds the day. All our joys to .

8ves.

turn - ing, And our tri - umphs in - to mourn - ing, in - to mourn -  
turn - ing, . And our tri - umphs in - to mourn - ing in - to mourning,  
day, All our tri - umphs in - to mourning, As the  
. . . sor - row turn - ing, As the night suc -

8ves.



ing, As the night suc-ceeds, suc-ceeds the day. As the night suc-  
 As the night succeeds, As the night suc-ceeds the day. As the night suc-  
 night, As the night suc-ceeds the day. As the night suc-  
 -ceeds the day, As the night suc-ceeds the day. As the night suc-

-ceeds the day.  
 -ceeds the day.  
 -ceeds the day  
 -ceeds the day.

*D A tempo ordinario. Met. ♩ = 80.*

No cer-tain bliss, No so-lid peace, We mortals know, . On earth . be

*A tempo ordinario.* No cer-tain bliss, No so-lid

*A tempo ordinario.*

*A tempo ordinario.*

low, We mortals know . on earth . be-low, on earth be-low,  
 peace, No so-lid peace, We mortals know . on earth . be .  
 No cer-tain bliss, No so . . lid peace, No cer-tain bliss, No so-lid  
 No cer-tain bliss, No so - -

8ves.

We mortals know on earth . below, We mor-tals  
 low, We mortals know on earth below, We mortals know . on earth . be-low, We mortals know on  
 peace, We mortals know . on earth . below, We mortals know on  
 - - lid peace. No so-lid peace, We mortals

Ped.

know on earth . be-low, We know on earth be-low; We mortals know be-  
 earth be-low, be-low, We know on earth be-low, We mortals know be-  
 earth be-low, be-low, We know on earth . be-low; No cer-tain bliss,  
 know on earth . be-low, We know on earth be-low; No cer-tain bliss,

8ves.

low, We mortals know be - low; No cer - - tain bliss We mortals know be - low; No cer - tain bliss, No cer - tain No so - lid peace We mortals know be - low, No cer - tain

8ves. 8ves.

know, . on earth . . be - low, We mor - tals know, On earth be - low. bliss, No so - - lid peace We mor - tals know, On earth be - low. bliss, No so - lid peace We mor - tals know, On earth be - - low. bliss, No so - lid pence We mor - tals know, On earth be - low.

8ves.

*Larghetto.* *p* Yet on this . max - im still o - bey, still o - Yet on this max - im still o - bey, still o - Yet on this max - im still o - bey, on this max - im still o - Yet on this max - im still o -

*Larghetto.* *p* Yet on this max - im still o -

*Larghetto. Met. ♩ = 108.* *p* Yet on this max - im still o -

Handel's "Jephtha."

bey; is right. *p*  
 - bey; is right. What e - ver is,  
 - bey; What-e - ver is, is right. *f*  
 - - bey; What-e - ver is, is right. *p*

*f* is right. *p* What-e - ver is, *f* is right.  
 is right. is right.  
 is right. is right.  
 is right. is right. *p*  
 is right, is right. Yet on this

*p* Yet on this . . max-im still o - bey;  
*p* Yet on this . max-im still o - bey, still o - - bey;  
 Yet on this . max-im, Yet on this max-im still o - - bey;  
 . max-im still o - bey, on this max-im still o - - bey;

8va.

**F**

Yet still o - bey. Yet still o - bey,

What - e - - ver is, is right. What - e - - ver is, is

What - e - - ver is, is right. What - e - - ver is, is

What - e - - ver is, is right. What - e - - ver is, is

*ff* *ba.* *8ves.*

What - e - ver is, is right. What - e - ver is, is right. Yet on this max - im

right, What - e - ver is, is right. Yet . . on this

right, is right. Yet

*p* *8ves.*

Yet . . on this maxim still o - bey; Yet . . on this

still o - - bey, What - e - - ver is, is right,

max - im still o - bey. What - e - ver, What - e - - ver is, is right. What -

. . . on this max - im atill, on . this max - im still o - bey, What -

*8ves.*

max - im, . . on this max - im still o - bey, . .

Yet . . on this max - im still o - bey, . What - e - ver is,

e - ver is, is right. Yet still o - bey. . What - e - ver is,

- - e - - ver is, is right. Yet still o - bey.

What-e - ver is, What-e - ver is, is right, What-e - ver is,

What-e - ver is, is right, . What-e - ver is,

What-e - ver is, is right, What-e - ver is,

What-e - ver is, is right, What-e - ver is,

*f*

8ves. 8ves.

is right, What-e - ver is, What-e - ver is, is right.

is right, What-e - ver is, What-e - ver is, is right.

is right, What-e - ver is, What-e - ver is, is right.

is right, What-e - ver is, What-e - ver is, is right.

8ves.

G. F. Handel  
Jephtha

PART THE THIRD

No. 51.

HIDE THOU THY HATED BEAMS.

TENOR VOICE.

Andante.

Met. = ♩ 96.

ACCOMP.

*f* Andante.

JEPHTHA.

Hide thou thy ha - ted beams, O sun, in

(Voice alone)

clouds, in clouds, And dark - ness; Hide thou thy ha - - ted

*p*

*svcs.*

beams, thy ha - ted beams, O sun, in clouds, deep as is a fa - ther's

woe; Hide thou thy ha-ted beams, O sun, in clouds And dark-ness.

deep as is a fa-ther's woe, deep as is a

fa-ther's woe.

No. 52.

RECIT.—A FATHER, OFF'RING UP HIS ONLY CHILD.

RECIT. JEPHTHA.

TENOR VOICE. A fa-ther, off-ring up his on-ly child,

ACCOMP. *p*

In vow'd re-turn for vic-to-ry and peace.



No. 53.

AIR.—WAFT HER, ANGELS.

AIR. JEPHTHA.  
*Andante Larghetto.*

**TENOR VOICE.**

**ACCOMP.**

*Met. ♩ = 88.*

*Andante Larghetto.*

*pp*

**A**

Waft her, angels, through the

skies, Waft her, angels, through the skies, Far above yon azure

plain, Far above yon a - zure plain; an-gels, Waft her through the

skies, Waft her through the skies, Far a - bove yon a - zure plain, . . . Far a .

*cres.*

*p*

*cres.*

-bove yon a-zure plain;

Fine. B  
Glorious there, like you, to rise, There, like you, for e-ver

Fine. p

reign. Glorious there, like you, to rise, There, like you, for e-ver

reign, for e-ver reign, There, like you, for e-ver

ver reign. Waft her, angels through the skies.

p Dal Segno.

No. 54.

## RECIT.—YE SACRED PRIESTS.

RECIT. IPHIS.

TREBLE VOICE.

Ye sacred priests, whose hands ne'er yet were stain'd With human blood, why are ye thus a -

RECIT. ACCOMP.

ACCOMP

- fraid To ex - e - cute my father's will? The call Of heav'n with humble resignation I o - bey.

No. 55

## AIR.—FAREWELL, YE LIMPID SPRINGS.

Larghetto. Met. 88 = ♩

TREBLE VOICE

ACCOMP

IPHIS.

Farewell, farewell, ye limpid springs and floods, Farewell, farewell, ye limpid

pp

springs and floods. Ye flow'ry meads and ma - zy woods; Farewell, fare -

- well, thou bu - sy world, where reign short hours of joy, . and years, and years . of

pain. Farewell. Farewell, fare - well, ye lim-pid springs and

*cres.*

floods, Farewell. fare-well, thou bu - sy world, thou bu - sy world, where reign Short

*pp*

hours . . of joy, and years . of pain, and years . . of

pain. Short hours of joy, and years of pain. Farewell, Farewell, Farewell

*Ad lib.*

*(with the voice.)*

A Met. ♩ = 152.  
*Andante Larghetto.*

Bright - er scenes I seek a - bove, Bright - er scenes I

*Andante Larghetto.*  
*p* *mf* *p*

seek a - bove In the realms of peace and love, In the realms of

peace and love. Bright - er scenes I seek a - bove, In the realms of

peace and love, In the realms of peace and love,

*crec.* *mf* *Dim.*

B

Bright - er scenes I . . . seek a - bove, . . . Brighter scenes I seek a - bove,

*p*

First system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "In the realms of peace and love. Bright - er scenes I seek a-bove,".

Second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "Bright - er scenes I seek a - bove, In the realms of peace and love,".

Third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "In the realms of peace and love. Bright - er scenes I seek a - bove,".

Fourth system of the musical score. It begins with the tempo marking *Adagio.* above the vocal line. The lyrics are: "In the realms of peace and love." The piano accompaniment includes the tempo marking *Adagio.* and a dynamic marking *f* (forte) above a section marked *Tempo primo.*

Fifth system of the musical score. It continues the piano accompaniment, which is marked *Tempo primo.*

## No. 56.

## DOUBTFUL FEAR.

**CHORUS.** *A tempo ordinario.*

**CHORUS. *A tempo oratorio.***

**TREBLE.** Doubtful fear, . . Doubtful fear and rev'-rent awe, and

**ALTO.** Doubtful fear, Doubt - ful fear and

**TENOR, (two lower.)** Doubtful fear, . . Doubtful fear and

**BASS.** Doubtful fear, Doubt - ful

**CHORUS. *A tempo oratorio.***

**ACCOMP.** Met. ♩ = 88.

rev' - - rent awe, Strike us, Lord, while here we bow, while here we  
 rev' - - rent awe, Strike us, Lord, while here we bow, while here we  
 rev' - - rent awe, Strike us, Lord, while here we bow, while here we  
 fear and rev' rent awe, Strike us, Lord, while here we bow, while

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "The Lord's Prayer". The score includes a piano introduction and a repeat sign. The tempo is marked "P" (Piano). The key signature is one sharp (F#). The time signature is 4/4. The score is arranged in a system with four staves for the vocal parts and two staves for the piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment includes a bass line and a treble line. The score is written in a standard musical notation style.

[illegible]

- ful fear and rev'rent awe, and rev' - rent awe, Strike us, Lord, Strike us, Lord, while here we  
 fear and rev'-rent, rev'-rent awe, Strike us, Lord, Strike us, Lord, while here we  
 fear and rev' - - - rent, rev' - rent awe, Strike us, Lord, Strike us, Lord, while here we

bow, while here we bow. Check'd by thy all - sa - cred  
 bow, while here we bow. Check'd by thy all - sa - cred  
 bow, while here we bow. Check'd by thy all - sa - cred  
 bow, while here we bow. Check'd by thy all - sa - cred

law, Yet com-manded by the vow; Check'd by thy all - sa - cred law, Yet com - mand - ed by the  
 law, Yet com-manded by the vow; Check'd by thy all - sa - cred law, Yet com - mand - ed by the  
 law, Yet com-manded by the vow; Check'd by thy all - sa - cred law, Yet . command - ed by the  
 law, Yet com-manded by the vow; Check'd by thy all - sa - cred law, Yet com - mand - ed by the



151

B

VOW. VOW. VOW. VOW.

*f* And thy de - termin'd will de - clare, . . .  
Hear our pray'r in this dis - tress, In this dis -

*f* Hear our pray'r in this dis - tress, And . . .  
Thy will de - clare, And thy de - ter - min'd will, thy will de - clare.  
- tress, in this dis - tress, And thy de - ter - min'd will declare, Hear our

Ped.

thy de - ter - min'd will . . . declare, . . . thy determin'd will . . . de - clare. . .  
Hear our  
And thy de - ter - min'd will de - clare,  
pray'r in this dis - tress, In this distress, In this distress, In this dis - tress, And

Stes. Even

C

Hear our pray'r In this dis - tress,  
 pray'r In this dis - tress. In this distress, And thy de - ter-min'd will de-clare, . .  
 thy will de-clare, And thy de - termin'd will de - clare,  
 thy de - ter-min'd will de - clare, thy will declare Hear

8ves.

And thy de - ter-min'd will de - clare, And thy de - ter-min'd will de - clare. Hear our  
 . . And thy de - ter-min'd will, And thy de - ter-min'd will de - clare. Hear our  
 And thy de - ter-min'd will de - clare, And thy de - termin'd will de - clare. Hear our  
 our pray'r in this dis - tress, And thy de-termin'd will, thy will de-clare. Hear our

8ves.

pray'r, Hear our pray'r, Hear, In this dis - tress, In this dis - tress,  
 pray'r, Hear our pray'r, Hear, In this dis - tress, In this dis - tress, Hear our  
 pray'r, Hear our pray'r, Hear, Hear, Hear, Hear our pray'r,  
 pray'r, Hear our pray'r, Hear, Hear, Hear, Hear our pray'r, Hear our

8ves.

**D**

Hear our pray'r In this dis-tress, In this distress, pray'r In this dis-tress, In this dis-tress, In this distress, And In this dis-tress, In this dis-tress, In this distress, pray'r In this dis-tress, In this dis-tress, In this distress, Hear our

8ves.

And thy de-ter-min'd will, thy will de-clare, And thy de-ter-min'd will . . de-clare. Hear our Hear our pray'r In this dis-tress, In this dis-tress, In this dis-pray'r In this dis-tress, In this dis-tress, Hear our pray'r In this dis-tress, . Ped.

8ves. Ped.

thy de-ter-min'd will de-clare, And thy de-ter-min'd will de-clare. pray'r In this dis-tress, And thy de-ter-min'd will de-clare. -tress, In this distress, And thy de-ter-min'd will de-clare. And thy de-ter-min'd will de-clare.

## SINFONIA.

No. 57.

*Allegro.*  
*f*

Accomp.

The musical score is written for piano accompaniment, consisting of eight systems of two staves each (treble and bass). The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro' and the dynamics start with a forte 'f' marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final system includes first and second endings, indicated by '1st.' and '2nd.' markings above the staff.

## No. 58.

## RECIT.—RISE, JEPHTHA.

RECIT. ANGEL.

TREBLE VOICE.

Accomp

*p*

vow can dis-an-nul the law of God. Nor such was its in-tent When rightly scann'd; yet

still shall be fulfill'd. Thy daughter, Jephtha. thou must de-di-cate To

God, in pure And vir-gin state for e-ver, As not an ob-ject meet for

sa-cri-fice, Else had she fall'n an holocaust to God. The Ho-ly Spirit, that dic-ta-ted thy

vow, Bade thus ex-plain it, and sp-proves your faith

No. 59.

AIR.—HAPPY, IPHIS. SHALT THOU LIVE

**TRIPLE VOICE.** *Air. Andante.*

**ACCOMP.** *Andante.* *f*

Met. ♩ = 33.

**ANGEL.**

Hap - py, I - phis, shalt thou live; hap - py.

Hap-py, shalt thou live; While to thee the vir - gin choir Tune their

harps of gold-en wire, And their year - ly tri - bute give, Their

year - ly tri - bute give. While to . . thee the . . vir - gin

choir, Tune . . their . harps of . gold-en wire, And their

year - ly tri - bute give.

Hap - py I - phis, shalt thou live;

While to thee the vir - gin choir, Tune their harps of

This system features a vocal melody in the upper staff and a keyboard accompaniment in the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The keyboard accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

gold - en wire, And their year - ly tri - bute, And their year - ly

The second system continues the musical piece. The vocal line has a half note G4, followed by a quarter note A4, and then a series of eighth notes. The keyboard accompaniment continues with the same eighth-note pattern.

tri - bute give, And their tri - bute, And their tri - bute, And their

The third system continues the musical piece. The vocal line has a half note G4, followed by a quarter note A4, and then a series of eighth notes. The keyboard accompaniment continues with the same eighth-note pattern.

year - ly tri - bute give, And their year - ly tri - bute give.

The fourth system continues the musical piece. The vocal line has a half note G4, followed by a quarter note A4, and then a series of eighth notes. The keyboard accompaniment continues with the same eighth-note pattern.

This system features a vocal melody in the upper staff and a keyboard accompaniment in the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The keyboard accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.



Hap - py I - phis, all thy days, (Pure an - ge - lic, vir - gin state!)

Shalt thou live, and a - ges late, Crown thee with im - mor - tal

praise, Crown thee with im - mor - tal praise, Crown thee with im - mor - tal praise.

A - ges late . . . Crown thee with im - mor - - tal praise.

**D**

Hap - - py, I - phis, shalt thou live! Hap - py, Happy,

*p*

shalt thou live; And a - ges late, And a - ges late, Crown thee

with im - mor - tal praise, Crown thee with im - mor - tal praise, Crown thee

*Adagio.*

*Adagio.*

with im - mor - - tal praise.

*f* *Tempo primo.*

No. 60

SONG.—FOR EVER BLESSED BE THY HOLY NAME.

*Larghetto.* JEPHTHA.

VOICE. For e-ver blessed be Thy ho-ly name, Lord God of Is - ra -

ACCOMP. *Larghetto.* *p*

- - el! Lord God of Is - ra-el! For ever, For e-ver blessed

be thy ho-ly name, For e-ver, For e-ver bless - ed be thy ho-ly name, Lord God of

Is - ra-el! Lord God of Is - - ra-el!

## No. 61

## CHORUS—THEME SUBLIME OF ENDLESS PRAISE.

CHORUS. *Alla Breve.*

TREBLE. CHORUS Theme sub - lime of end - less praise,

ALTO. CHORUS Theme sub - lime of end - less . praise, of end - less

TENOR. two lower. CHORUS. Theme sub -

BASS. CHORUS. Theme sub - lime of

ACCOMP. CHORUS. *Alla Breve, ma non troppo presto.*

Met. 120=

8va.

Theme sub - lime of end - less praise, of end - less

praise, Theme sub - lime of end - less praise, of

- lime of end - less praise, of end - less praise, of end - less, end - less

end - less praise, of end - less praise.

8ves.

end - less praise. Theme sub - lime of end - less

end - less praise. Theme sub - lime of

praise, Theme sub - lime of end - less, end - less praise, Theme sub -

Theme sub - lime of end - less praise, of end - less praise. Theme sub -

8ves.

**A Met. 138. =**

praise, of end - less praise, of end - less praise.

end - less praise, . . . of end - less praise.

- lime of end - less praise, of end - less praise. *f*

- lime of end - less praise, of end - less praise. Just and righteous are

**Met. 138. =**

*f*

8ves.

*f*

Just and righteous are

*f*

Just and

Just and righteous are thy ways, right - teous are thy

thy ways; Just are thy ways, . . . right - teous are thy

thy ways; Just and righteous are thy ways; right - teous

righteous are . . . thy ways, are thy ways; Just and

ways; Just and right - teous are thy ways;

ways; Just and righteous are thy ways; Just and

8ves.

are thy ways, righ - teous are thy ways, . . . are thy ways.  
 righteous are thy ways, . . . are thy ways. Just - and  
 Just and righteous are . thy ways.  
 righteous are . thy ways, are thy ways.

Just and  
 righteous are . . thy ways; . Just and righ - teous are thy ways;  
 Just are thy ways, . . and righ - teous; Just and righteous are thy ways;  
 Just and righteous are . thy ways;  
 Ped. 8va.

righteous are . . thy ways, are thy ways; Just and righ - teous  
 Just and righ - teous are thy ways; Just and righ - teous  
 Just are thy ways, Just are thy ways; Just and righ - teous  
 Just are thy ways, . . are thy ways; Just and righ - teous

B

are thy ways; And thy mer-cies still en-dure.

are thy ways; And thy mer-cies still en-dure,

are thy ways; And thy mer-cies still en-dure,

are thy ways; And thy mer-cies still en-dure,

Sves. Pod.

still en-dure, And thy mer-cies still en-dure, And thy mer-cies

And thy mer-cies still en-dure, And thy mer-cies

And thy mer-cies still en-dure, And thy mer-cies

still en-dure, And thy mer-cies still en-dure, And thy mer-cies

still en-dure, And thy mer-cies still en-dure, And thy mer-cies

still en-dure, still en-dure, And thy mer-cies

still en-dure, And thy mer-cies still en-dure, And thy mer-cies

still en-dure, still en-dure, And thy mer-cies





[illegible]

Musical score for "The Lord's Prayer" (No. 100). The score is in G major (one sharp) and 4/4 time. It features a vocal melody and a piano accompaniment. The lyrics are: "faith - ful, e - - ver sure, e - - - - ver sure. sure, e-ver sure, e-ver sure, e'- ver sure, e-ver sure. - - ful, e - - ver sure, e - ver sure, e-ver sure. e - - ver, e - - ver faith - ful. e - - ver sure. And thy mer-cies". The piano part consists of a right hand melody and a left hand accompaniment. The score is marked "8ves." at the bottom.

E - ver, e - ver sure, E - ver faith-ful, e - ver sure,  
 E - ver faith-ful, e - ver sure, E - ver faith-ful, e - ver sure,  
 And thy mer - cies still en - dure, e - ver sure, E - ver faith-ful, e - ver sure,  
 still en - dure, . . . . . And thy mer - cies still en - dure,  
 Ped.

e - ver sure, e - ver sure. E - ver faith - ful, e - ver

8ves.

E - ver faith - ful, E - ver faith - ful, e - ver  
sure, e - ver faith - ful, e - ver

8ves.

sure. And thy mer - cies still en - dure, E - ver faith - ful, e - ver sure.

Adagio.

Adagio.

Fin

## No. 62.

## RECIT.—LET ME CONGRATULATE.

RECIT. ZEBUL.

VOICE. *Let me son-gra-tulate this hap-py turn, My honour'd brother, Judge of*

ACCOMP. *Is-ra-el; Thy faith, thy courage, con-stancy and truth, Nations shall sing; and*

*in their just applause, All join to ce-le-brate thy daughter's name.*

## No 63.

## SONG.—LAUD HER, ALL YE VIRGIN TRAIN.

*Allegro.*

VOICE. *Laud her, all ye . virgin train, . . In glad songs of choicest strain:*

ACCOMP. *f*

Met. ♩ = 116.

ZEBUL.

Handel's "Jephtha."

Laud her, all ye . . . vir-gin train, In glad songs

In glad songs of choicest strain.

Ye blest an-gels . . . all a-round, . . . Laud her in . . . me-

-lo-dious sound. Vir-tues that to you . . . be-long, Love and truth demand the

song. Love and truth de-mand the song, .

Love and . . . truth de-mand the song.

No 64

RECIT.—O LET ME FOLD THEE

RECIT. STORGE

VOICE. *RECIT.* O let me fold thee in a mother's arms, And with sub-missive joy,

ACCOMP. *p*

my child, re-ceive Thy de-sig-na-tion to the life of heav'n.

No. 65.

AIR.—SWEET AS SIGHT TO THE BLIND.

AIR. *Allegro.*

VOICE. *Allegro.*

ACCOMP. *f*

Met. 100 = ♩

STORGE.

Sweet as . . sight to the blind, Or free-dom to the slave,

Such joy in thee I . . find, Safe from the grave; Such joy in . . thee I find,

Safe from the grave; Sweet as . . sight to the blind, Or free - dom to the slave;

Such joy in thee I . . find, Safe from the grave; Such joy in . . thee I find,

Safe from the grave. Sweet as sight to the blind,

Or free - dom to the slave, Such joy in . . thee I find, Safe from the grave.

Still I'm . . of . thee pos - sess'd. Such is kind . Heav'n's de - cree,

That hath thy pa - rents bless'd In bless - ing thee. Still I'm . . of . .

thee . . pos - sess'd, Such is . kind . . Heav'n's de - cree, That hath thy

pa - rents bless'd In . . bless - ing thee.

pa - rents bless'd In . . bless - ing thee.

No. 66.

RECIT.- WITH TRANSPORT, IPHIS.

RECIT.—HAMOR.

VOICE. With transport, I-phiss, I behold thy safety, But must for e-ver mourn so dear a

ACCOMP. *p*

loss: Dear, tho' great Jephtha were to ho-nour me Still with the name of son.

No. 67

AIR.—'TIS HEAV'N'S ALL-RULING POWER.

AIR. *Andante.*

VOICE.

ACCOMP. *mf*

A HAMOR.

'Tis heav'n's all - rul - ing pow'r, That

*p*



checks the ris - ing sigh ; Yet let . . me still a - dore And think . .

an an - gel by Yet let me still a - - dore,

And think . an an - gel by.

**B**  
'Tis Heav'n's all - rul - ing pow'r

That checks the ris - ing sigh ; Yet let . . me still a - dore,

And think an an - gel by, And think an an - gel .

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

by: Yet let me still a - dore,

The second system continues the vocal melody with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment maintains its rhythmic pattern, with the right hand playing eighth notes and the left hand providing harmonic support.

And think . . . an an - gel

In the third system, the vocal line has a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand and a steady eighth-note pattern in the left hand.

by, And think an an - - gel by.

The fourth system shows the vocal line with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment includes a forte (f) dynamic marking and features a more active bass line in the left hand.

This system contains the final two staves of music. The vocal line continues with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Handel — Jephtha Part III

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Fine. *C*

While thus each . . charm and beau - teous

Fine. *p*

line, With more than hu - man lus - tre shine. While thus each charm . .

and

beau - teous line, With more than hu - man lus - tre shine, .

*Adagio.* Da Capo

With more than hu - man lus - tre shine.

*Adagio.* Da Capo

No. 68.

RECIT.—MY FAITHFUL HAMOR.

RECIT. IPHIS.

VOICE. My faith - ful Ha - mor, may that Pro - vi - dence Which gent - ly

ACCOMP. *p*

claims, or for - ces our sub - mis - sion, Di - rect thee to some hap - pier choice.

No. 69.

AIR.—FREELY I TO HEAV'N RESIGN.

Allegro.

VOICE. *Air. Allegro.*

ACCOMP. *f*

Mot. 100 -

A

Freely I to heav'n re - sign, to heav'n re - sign,

*p* *mf*

All that is.. in Ha - - mor mine.

Joys tri - um - phant crown thy days, And thy name e - ter - nal praise, .

e - ter - nal praise.

Joys tri - um - phant crown thy days, And thy name e - ter - nal praise.

**B**

Free-ly I to heav'n re - sign, I to heav'n re - sign,

*p*

All that is in Ha - mor mine Joys tri - um - phant crown thy days,

*p*

And thy name e - ter - nal praise,

. And thy name e - ter - nal praise; Joys tri - um - phant crown thy days,

. And thy name e - ter - nal praise.

*f*

**C**

Jays tri - um - phant crown thy days, And thy name e - ter - nal praise, e -

- ter - nal praise, And thy name e - ter - nal praise.

Fine.

**D**

Great the bliss as - sign'd to me; Great - er still at - tend on thee

Great - er still at - tend

This system features a vocal melody with three triplet markings (indicated by a '3' over a group of notes) and a piano accompaniment. The key signature is two sharps (F# and C#).

on thee; Great the bliss as-sign'd to me,

The second system continues the vocal melody and piano accompaniment. It includes a triplet marking and a fermata over the final note of the vocal line.

*Adagio.*  
Great - er still at - tend on thee. Great - er still at - tend . . on thee.  
*Adagio.*

The third system is marked *Adagio* and contains two instances of the tempo marking. It features a vocal melody with a long note and a piano accompaniment.

*Tempo Primo.*  
*f Tempo Primo.*

The fourth system is marked *Tempo Primo* and *f Tempo Primo*. It features a vocal melody and a piano accompaniment with a strong, rhythmic pattern.

*Dal Segno.*

The fifth system is marked *Dal Segno* and features a vocal melody and a piano accompaniment. The system concludes with a double bar line.



## No. 76

## QUINTETT.—ALL THAT IS IN HAMOR MINE

VOICE. *QUINTETT. Andante.* *SOLO IPHIS.*

VOICE. *QUINTETT. Andante.* All that is in Hamor mine, Freely I to heav'n re -

ACCOMP. *QUINTETT. Andante.* *f* *p* *p*

Met. 88 = ♩

sign, to heav'n re - sign, . . . Freely I to heav'n re - sign. **HAMOR.**

All that is in I - phis

All . . . that is in Hamor mine, Freely I to heav'n re -

mine, Freely I to heav'n re - sign, to heav'n re - sign, . . . Freely I to heav'n re -

sign; All that is in Hamor mine, Free-ly I to heav'n re-sign; All that is in Hamor

- sign; All that is in I - phis mine, Free-ly I to heav'n re-sign. All that is in I - phis

*mf* *p*



mine, All that is in Hamor mine, Freely I to heav'n re - sign, Freely I to heav'n re -  
mine, All that is in I - phis mine, Freely I to heav'n re - sign; All . .



sign, to heav'n re - sign; . . . All that is . . . in Hamor mine, Freely  
that is . . . in Iphis mine, Freely I re - sign, to heav'n re - sign, . . . Freely



I to heav'n resign; All that is in Hamor mine, Freely I to heav'n re - sign; . . . All that  
I to heav'n resign; All that is in Iphis mine, Freely I to heav'n re - sign; . . . All that



*Adagio. Tem. lmo.*  
is in Hamor mine, Freely I to heav'n re - sign.  
*Adagio. Tem. lmo.*  
is in I - phis mine, Freely I to heav'n re - sign. *Tem. lmo.*

**A** IPHIS.  
Duteous to the will su -

preme, Still my Hamor I'll es - teem. **HAMOR.**  
Duteous to Al-mighty pow'r, Still my I - phis I'll a -

- dore. **STORGE.**  
Joys tri - umphant crown thy days, And thy name e - ter - nal praise.  
**JEPHTHA.**  
Joys tri - umphant crown thy days, And thy name e - ter - nal praise.  
**ZEBUL.**  
Joys triumphant crown thy days, And thy name e - ter - nal praise.

**B** IPHIS.  
**HAMOR.**  
 All that is in Hamor mine, Free-ly I to heav'n re-sign; All  
 All that is in I-phs mine, Free-ly I to heav'n re-sign, All I freely re-

. I freely resign; All . . . I freely re-sign, . I re-sign, Freely I to heav'n re-sign.  
 - sign, All I freely re-sign, All . . re - - sign, Freely I to heav'n re-sign.

Duteous to the will su preme, Still my Hamor I'll es-teem.  
 Du-teous to Al-mighty

Still my Ha-mor, Still my Ha-mor I'll es-  
 pow'r, Still my I-phs I'll a-dore, Still my I-phs, Still my I-phs, I'll s-

*trou.*  
*dore.*

Joys tri-umphant crown thy days, And thy name e - ter-nal praise.

Joys tri-umphant crown thy days, And thy name e - ter-nal praise.

Joys triumphant crown thy days, And thy name e - ter-nal praise.

*Adagio.*

Duteous to the will su - preme, Still my Ha - mor,

Duteous to the will su - preme, *Adagio.* Still my I - phis,

*Adagio.*

*Adagio. Voice alone.*

*Tempo Primo.*

Joys triumphant crown thy days, And thy name e - ter - nal praise.

Joys triumphant crown thy days, And thy name e - ter - nal praise.

Joys triumphant crown thy days, And thy name e - ter - nal praise.

Joys triumphant crown thy days, And thy name e - ter - nal praise.

Joys triumphant crown thy days, And thy name e - ter - nal praise.

*Tempo Primo.*

*f* *Tempo Primo.*

*Sves.*

## No. 71.

## CHORUS.—YE HOUSE OF GILEAD.

CHORUS. *Allegro*

TREBLE.

ALTO.

TENOR.  
Two lower.

BASS.

ACCOMP.

Met. 122 =

Ye house of Gi - - lead, with one voice, In bless - ings ma-ni - fold re -

Ye house of Gi - - lead, with one voice, In bless - ings ma-ni - fold re -

*f* CHORUS. *Allegro.*

Ye house of Gi - - lead, with one voice, In bless - ings manifold re -

Ye house of Gi - - lead, with one voice, In bless - ings manifold re -

joyce.

joyce.

joyce, Ye house of Gi - - lead, with one . . voice, In

joyce, Ye house of Gi - - lead, with one voice, In

Ye house of Gi - - lead, with one voice . . In

Ye house of Gi - - lead, with one voice . . In

8va. 8va.

bless - - ings ma - ni - fold re - joice  
 bless - - ings ma - ni - fold re - joice, re - joice. Ye house of Gi - - lead,  
 bless - - ings ma - ni - fold re - joice, re - joice. Ye house of Gi - - lead,  
 bless - - ings ma - ni - fold re - joice.

8ves.

Ye house of Gi - - lead, Ye house of Gi - - lead,  
 with one voice, with one voice, Ye house of Gi - - lead,  
 with one voice, with one voice, Ye house of Gi - - lead,  
 Ye house of Gi - - lead, with one voice, Ye house of Gi - - lead,

8ves.

with one voice, In bless - ings ma - ni - fold re - joice,  
 with one voice, In bless - ings ma - - ni - fold . re - joice, re -  
 with one voice, In bless - ings ma - - ni - fold . re - joice, re -  
 with one voice, In bless - ings ma - - ni - fold re - joice,

re-joyce, re-joyce In blessings ma-ni-fold re-joyce.

- joyce, re-joyce, re-joyce, In blessings ma-ni-fold re-joyce.

- joyce, re-joyce, re-joyce, In blessings ma-ni-fold re-joyce.

re-joyce, re-joyce, re-joyce, In blessings ma-ni-fold re-joyce.

*Allegro. Met. 100 = ♩*

*Allegro.*

*Met. 100 = ♩*

*Allegro.*

*f*

*8ves.*

Freed from

Freed from

Freed from

Freed from

war's de-structive sword, Peace her plen-ty 'round shall . . spread, . .

war's de-structive sword, Peace her plen-ty 'round shall

war's de-structive sword,

war's de-structive sword,



Peace her plen - ty 'round shall . spread, shall spread, While in vir - tue's  
 spread, . . . 'round shall spread, While in vir - tue's  
 Peace her plen - ty 'round shall . . spread, . . While in vir - tue's  
 Peace her plen - ty 'round shall . . spread, While in vir - tue's

*p*

path you tread, Freed from war's de - struc - tive sword;  
 path you tread, Freed from war's de - struc - tive sword;  
 path you tread, Freed from war's de - struc - tive sword;  
 path you tread, Freed from war's de - struc - tive sword;

*f*

Pedals.

Freed, Freed, Freed from war's de - struc - tive  
 Freed, Freed, Freed from war's de - struc - tive  
 Freed, Freed, Freed from war's de - struc - tive  
 Freed, Freed, Freed from war's de - struc - tive

Ped.

**D**

sword, Peace her plen - ty 'round shall spread, While in

sword, Peace her plen - ty 'round shall spread, While in

sword, Peace her plen - ty 'round shall spread, While in

sword, Peace her plen - ty 'round shall spread, While in

spread, Peace her plen - ty 'round shall spread, While in

Peace her plen - ty 'round shall spread, 'round shall spread, While in

Peace her plen - ty 'round shall spread, 'round shall spread, While in

Peace her plen - ty 'round shall spread, While in

Peace her plen - ty 'round shall spread, While in

vir - tue's path you tread.

vir - tue's path you tread.

vir - tue's path you tread.

vir - tue's path you tread.

vir - tue's path . . you tread.

8ves. 8ves.

**E** *Allegro. Met. 100 = ♩*

*Allegro.*

*Allegro.* So are they blest who fear . . the Lord, Amen, A

*Allegro.* So are they blest . . who

**E** *Allegro.*

*Allegro. Met. 100 = ♩*

So are they

men, Hal - le - lu - jah,

fear . . the Lord, Amen, A - - men, A - - men,

So are they blest . . who fear . . the Lord, Amen, A - -

Ped. Sves.

blest . . who fear . . the Lord,

Hal - le - lu - jah, Hal - le - lu -

A - - men, Hal - le - lu - jah, Amen, A

men, So are they blest . . who fear . . the

Ped.

So are they blest . . . who fear . . . the Lord, Amen, A  
 - jah, Hal-le - lu - jah, Se are they blest . . . who  
 - men, Hal-le - lu - jah,  
 Lord, Amen, A men,

- men, Hal-le - lu - jah,  
 fear . . . the Lord, Amen, A men, Hal-le - lu -  
 So are they blest . . . who fear . . . the

Amen, A men, Hal-le - lu - jah  
 jah, Hal-le - lu  
 Lord, Amen, A  
 So are they blest . . . who fear . . . the Lord,  
 Ped. 8ves.

Hal - le - lu - jah. So are they blest who fear jah, So are they - - men. So are they blest, Hal - le lu - jah, Amen, A - - - men, So are they blest who

Ped. Svea.

the Lord, So are they blest who fear the blest who fear the Lord, So are they blest who fear the So are they blest who fear, who fear the fear the Lord, So are they blest, So are they blest who fear the

Svea.

Lord, who fear the Lord, Hal - le - lu - jah, A - - - men. Lord, who fear the Lord, Hal - le - lu - jah, A - - - men. Lord, who fear the Lord, Hal - le - lu - jah, A - - - men. Lord, who fear the Lord, Hal - le - lu - jah, A - - - men.

Ped. Svea.